



Ex bibliotheca
Steph. Quatremeri.

以四本

A. gr. 1290*

a. 1084 - 7

Homer

H O M E R.

ALEXANDER POPE, Esq.

THE

ODYSSEY

OF

HOMER

TRANSLATED BY

ALEXANDER POPE

THE
ODYSSEY
OF
HOMER.

TRANSLATED BY
ALEXANDER POPE, Esq.

A NEW EDITION,
WITH ADDITIONAL NOTES, CRITICAL AND ILLUSTRATIVE,

By GILBERT WAKEFIELD, B. A.

VOLUME I.

LONDON:

Printed by Bye and Lato:

FOR T. LONGMAN, B. LAW, J. JOHNSON, C. DILLY, G. G. AND J. ROBINSON,
W. OTRIDGE AND SON, J. NICHOLS, R. BALDWIN, G. NICOL, F. AND C.
RIVINGTON, LEIGH AND SOTHEBY, T. PAYNE, J. WALKER, J. CLARKE
AND SON, R. FAULDER, HOOKHAM AND CARPENTER, J. SCATCHERD, B.
AND J. WHITE, J. EDWARDS, CADELL AND DAVIES, C. AND G. KEARSLEY,
AND M. POTE.

M DCC XCVI.

THE

ODYSSEY

OF

HOMER

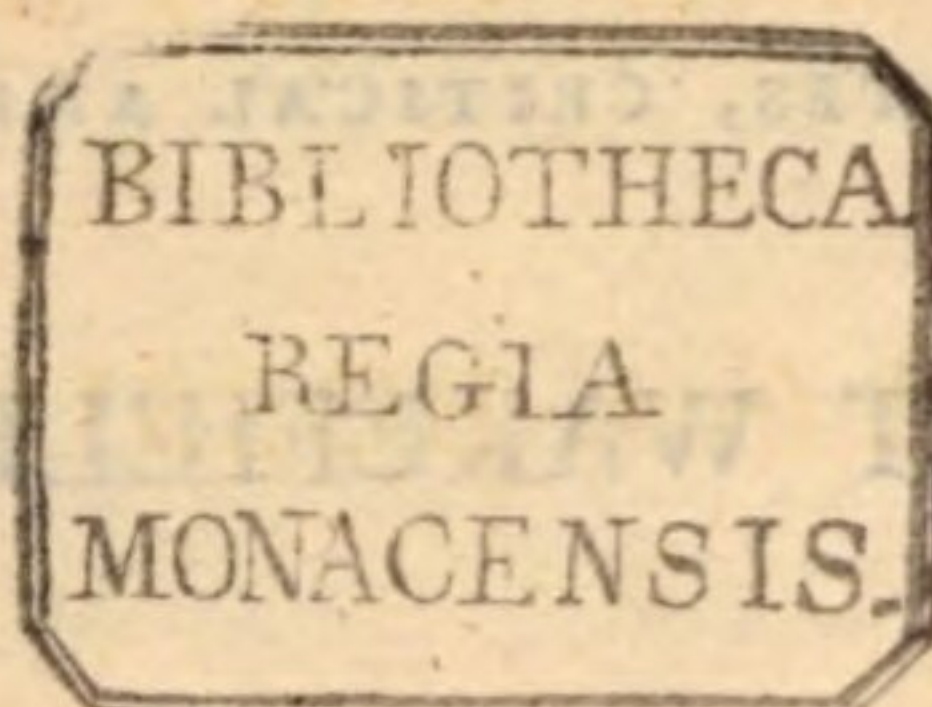
TRANSLATED BY

ALEXANDER POPE, Esq.

—————

A NEW EDITION

WITH ADDITIONAL NOTES, CRITICAL AND EXPLANATORY



By Gilbert Warrington, B.A.

—————

VOLUME I

—————

LONDON

Printed by J. and R. Smith

For T. Kington, R. Law, J. Johnson, G. Dilly, G. W. and J. Robinson,
W. Otter and Son, J. Nichols, R. Baldwin, G. Knap, F. and C.
Livingston, John and Robert, T. Payne, J. Walker, J. Clarke
and Son, E. Yalden, Hodgman and Carpenter, J. Stoughton, R.
and J. White, J. Edwards, G. Hall and Davies, C. and G. Kearsley,
and M. Potts.

MDCCLXXI

A
GENERAL VIEW
OF THE
EPICK POEM,
AND OF THE
ILIAD AND ODYSSEY.

Extracted from BOSSU [A].

S E C T. I.

THE Fables of Poets were originally employed in representing the Divine Nature, according to the notion then conceived of it. This sublime subject occasioned the first Poets

[A] Of the Nature of Epick Poetry.

to be called Divines [B], and Poetry the language of the Gods. They divided the divine attributes into so many persons; because the infirmity of a human mind cannot sufficiently conceive, or explain, so much power and action in a simplicity so great and indivisible as that of God. And perhaps they were also jealous of the advantages they reaped from such excellent and exalted learning, and of which they thought the vulgar part of mankind was not worthy.

They could not describe the operations of this almighty cause, without speaking at the same time of its effects: so that to Divinity they added Physiology, and treated of both, without quitting the umbrages of their allegorical expressions.

But Man being the chief and most noble of all that God produced, and nothing being so proper, or more useful to Poets than this subject; they added it to the former, and treated of the doctrine of Morality after the same manner as they did that of Divinity and Philosophy: and from Morality thus treated, is formed that kind of Poem and Fable which we call Epick.

[B] As, for example, in *Odyssy*, A. 336. *Ἰσίορ αἰόδορ*, the divine bard. But the name rather arose, I presume, from their office, as teachers of religion and morality, commissioned and inspired by the Gods; as their representatives and messengers to mankind.
EDITOR.

The Poets did the same in Morality, that the Divines had done in Divinity. But that infinite variety of the actions and operations of the Divine Nature, (to which our understanding bears so small a proportion) did as it were force them upon dividing the single idea of the only one God into several persons, under the different names of Jupiter, Juno, Neptune, and the rest.

And on the other hand, the nature of Moral Philosophy being such, as never to treat of things in particular, but in general; the Epick Poets were obliged to unite in one single idea, in one and the same person, and in an action which appeared singular, all that looked like it in different persons, and in various actions; which might be thus contained as so many Species under their Genus.

The presence of the Deity, and the care such an august cause is to be supposed to take about any action, obliges the Poet to represent this action as great, important, and managed by [c] kings and princes. It obliges him likewise to think and speak in an elevated way above the vulgar, and in a style that may in some sort keep up the character of the divine persons he

[c] *Res gestæ regumque ducumque. Hor. Art. Poet.*

introduces. [D] To this end serve the poetical and figurative expression, and the majesty of the Heroick Verse.

But all this, being divine and surprising, may quite ruin all probability: therefore the Poet should take a peculiar care as to that point, since his chief aim is to instruct, and without probability any action is less likely to persuade.

Lastly, since precepts ought to be [E] concise, to be the more easily conceived, and less oppress the memory; and since nothing can be more effectual to this end than proposing one single idea, and collecting all things so well together, as to be present to our minds all at once; therefore the Poets have reduced all to one [F] single action, under one and the same design, and in a body whose members and parts should be homogeneous.

What we have observed of the nature of the Epick Poem, gives us a just idea of it, and we may define it thus:

“ The Epick Poem is a discourse invented
 “ by art, to form the manners, by such instruc-
 “ tions as are disguised under the allegories of

[D] — — — — Cui mens diviniore atque os
 Magna sonaturum, des nominis hujus honorem. *Horat.*

[E] Quicquid præcipies esto brevis, ut citò dicta
 Percipiant animi dociles, teneantque fideles. *Hor. Poet.*

[F] Denique sit quodvis simplex duntaxat, & unum. *Hor. Poet.*

“ some one important action, which is related
 “ in verse, after a probable, diverting and
 “ surprising manner.”

S E C T. II [G].

IN every design which a man deliberately undertakes, the end he proposes is the first thing in his mind, and that by which he governs the whole work, and all its parts: thus since the end of the Epick Poem is to regulate the manners, it is with this first view the Poet ought to begin.

But there is a great difference between the philosophical and the poetical doctrine of manners. The schoolmen content themselves with treating of virtues and vices in general: the instructions they give are proper for all states, people, and for all ages. But the Poet has a nearer regard to his own country, and the necessities of his own nation. With this design he makes choice of some piece of morality, the most proper and just he can imagine: and in order to press this home, he makes less use of the force of reasoning, than of the power of insinuation; accommodating himself to the par-

[G] The Fable of the Iliad.

ticular customs and inclinations of those, who are to be the subject, or the readers, of his work.

Let us now see how Homer has acquitted himself in these respects.

He saw the Grecians, for whom he designed his Poem, were divided into as many states as they had capital cities. Each was a body political apart, and had its form of government independent from all the rest. And yet these distinct states were very often obliged to unite together in one body against their common enemies. These were two very different sorts of government, such as could not be comprehended in one maxim of morality, and in one single Poem [H].

The Poet therefore has made two distinct fables of them. The one is for Greece in general, united into one body, but composed of parts independent on each other; and the other for each particular state, considered as they were in time of peace, without the former circumstances and the necessity of being united.

[H] The reader will follow his own discretion in giving what proportion of assent he pleases to these fine-spun speculations *à priori*; mindful, in the mean time,

How critics in old Homer view
Things, that old Homer never knew.

EDITOR.

As for the first sort of government, in the union or rather in the confederacy of many independent states; experience has always made it appear, “That nothing so much causes
 “ success as a due subordination, and a right
 “ understanding among the chief commanders.
 “ And on the other hand, the inevitable ruin
 “ of such confederacies proceeds from the heats,
 “ jealousies and ambition of the different leaders,
 “ and the discontents of submitting to a single
 “ general.” All sorts of states, and in particular the Grecians, had dearly experienced this truth. So that the most useful and necessary instruction that could be given them, was, to lay before their eyes the loss which both the people and the princes must of necessity suffer, by the ambition, discord, and obstinacy of the latter.

Homer then has taken for the foundation of his fable this great truth; that a misunderstanding between princes is the ruin of their own states. “I sing (says he) the anger of
 “ Achilles, so pernicious to the Grecians, and
 “ the cause of so many heroes’ deaths, occasioned by the discord and separation of Agamemnon and that prince.”

But that this truth may be compleatly and fully known, there is need of a second to support it. It is necessary in such a design, not

only to represent the confederate states at first disagreeing among themselves, and from thence unfortunate; but to show the same states afterwards reconciled and united, and of consequence victorious.

Let us now see how he has joined all these in one general action.

“ Several princes independent on one another
 “ were united against a common enemy. The
 “ person whom they had elected their general,
 “ offers an affront to the most valiant of all the
 “ confederates. This offended prince is so far
 “ provoked, as to relinquish the union, and
 “ obstinately refuse to fight for the common
 “ cause. This misunderstanding gives the
 “ enemy such an advantage, that the allies are
 “ very near quitting their design with dishonour. He himself who made the separation, is not exempt from sharing the misfortune which he brought upon his party. For having permitted his intimate friend to succour them in a great necessity, this friend is killed by the enemy’s general. Thus the contending princes being both made wiser at their own cost, are reconciled, and unite again: then this valiant prince not only obtains the victory in the publick cause, but revenges his private wrongs by killing with his own hands the author of the death of his friend.”

This is the first platform of the Poem, and the fiction which reduces into one important and universal action all the particulars upon which it turns.

In the next place it must be rendered probable by the circumstances of times, places and persons: some persons must be found out, already known by history or otherwise, whom we may with probability make the actors and personages of this fable. Homer has made choice of the siege of Troy, and feigned that this action [1] happened there. To a phantom of his brain, whom he would paint valiant and cholerick, he has given the name of Achilles; that of Agamemnon to his general; that of Hector to the enemy's commander, and so to the rest.

Besides, he was obliged to accommodate himself to the manners, customs, and genius of the Greeks his auditors, the better to make them attend to the instruction of his Poem; and to gain their approbation by praising them: so that

[1] By this our author seems to suppose, that no such people ever existed;

— — — — fed non ego credulus illi.

I am rather of opinion, that the testimony of Homer in points of geography, biography, and history, may be accepted as authentic, with very little limitation. It seems to be with him as with Truth: *Commenta opinionum delet dies, naturæ verique judicia confirmat.* His authority on these points gains strength from progressive investigation and experience.

EDITOR.

x A VIEW OF THE EPICK POEM,

they might the better forgive him the representation of their own faults in some of his chief personages. He admirably discharges all these duties, by making these brave princes and those victorious people all Grecians, and the fathers of those he had a mind to commend.

But not being content, in a work of such a length, to propose only the principal point of the moral, and to fill up the rest with useless ornaments and foreign incidents, he extends this moral by all its necessary consequences. As for instance in the subject before us, it is not enough to know, that a good understanding ought always to be maintained among confederates: it is likewise of equal importance, that if there happens any division, care must be taken to keep it secret from the enemy, that their ignorance of this advantage may prevent their making use of it. And in the second place, when their concord is but counterfeit and only in appearance, one should never press the enemy too closely; for this would discover the weakness which we ought to conceal from them.

The Episode of Patroclus most admirably furnishes us with these two instructions. For when he appeared in the arms of Achilles, the Trojans, who took him for that prince now reconciled and united to the Confederates, immediately gave ground, and quitted the advantages they had before over the Greeks. But Patroclus,

who should have been contented with this success, presses upon Hector too boldly, and by obliging him to fight, soon discovers that it was not the true Achilles who was clad in his armour, but a hero of much inferior prowess. So that Hector kills him, and regains those advantages which the Trojans had lost, on the opinion that Achilles was reconciled.

S E C T III. [κ]

THE Odyfsey was not designed, like the Iliad, for the instruction of all the states of Greece joined in one body, but for each state in particular. As a state is composed of two parts; the head which commands, and the members which obey; there are instructions requisite to both, to teach the one to govern, and the others to submit to government.

There are two virtues necessary to one in authority, prudence to order, and care to see his orders put in execution. The prudence of a politician is not acquired but by a long experience in all sorts of business, and by an acquaintance with all the different forms of governments and states. The care of the administration suffers not him that has the government to rely upon others, but requires his own presence: and kings

[κ] The Fable of the Odyfsey.

who are absent from their states, are in danger of losing them, and give occasion to great disorders and confusion.

These two points may be easily united in one and the same man. “A king forsakes his kingdom to visit the courts of several princes, where he learns the manners and customs of different nations. From hence there naturally arises a vast number of incidents, of dangers, and of adventures, very useful for a political institution. On the other side, this absence gives way to the disorders which happen in his own kingdom, and which end not till his return, whose presence only can re-establish all things.” Thus the absence of a king has the same effects in this fable, as the division of the princes had in the former.

The subjects have scarce any need but of one general maxim, which is, To suffer themselves to be governed, and to obey faithfully; whatever reason they may imagine against the orders they receive [L]. It is easy to join this instruction with the other, by bestowing on this wise and industrious prince such subjects, as in his absence

[L] The fabricator of this theory would have received with implicit reverence the sage directions of the *Mighty Mother* in the *Dunciad*, iv. 187.

May you, my Cam, and Isis, preach it long!

“The RIGHT DIVINE of kings to govern wrong.”

EDITOR.

would rather follow their own judgment than his commands ; and by demonstrating the misfortunes which this disobedience draws upon them, the evil consequences which almost infallibly attend these particular notions, which are intirely different from the general idea of him who ought to govern.

But as it was necessary that the princes in the Iliad should be cholerick and quarrelsome, so it is necessary in the fable of the Odyssey that the chief person should be sage and prudent. This raises a difficulty in the fiction ; because this person ought to be absent for the two reasons aforementioned, which are essential to the fable, and which constitute the principal aim of it : but he cannot absent himself, without offending against another maxim of equal importance, viz. That a king should upon no account leave his country.

It is true, there are sometimes such necessities as sufficiently excuse the prudence of a politician in this point. But such a necessity is a thing important enough of itself to supply matter for another poem, and this multiplication of the action would be vicious. To prevent which, in the first place, this necessity, and the departure of the hero, must be disjoined from the poem ; and in the second place, the hero having been obliged to absent himself, for a reason antecedent to the action and placed distinct from the fable,

he ought not so far to embrace this opportunity of instructing himself, as to absent himself voluntarily from his own government. For at this rate, his absence would be merely voluntary, and one might with reason lay to his charge all the disorders which might arrive.

Thus in the constitution of the fable he ought not to take for his action, and for the foundation of his poem, the departure of a prince from his own country, nor his voluntary stay in any other place; but his return, and this return retarded against his will. This is the first idea Homer gives us of it [M]. His hero appears at first in a desolate island, sitting upon the side of the sea, which with tears in his eyes he looks upon as the obstacle that had so long opposed his return, and detained him from revisiting his own dear country.

And lastly, since this forced delay might more naturally and usually happen to such as make voyages by sea; Homer has judiciously made choice of a prince whose kingdom was in an island.

Let us see then how he has feigned all this action, making his hero a person in years, because years are requisite to instruct a man in prudence and policy.

[M] *Odyssey* v.

“ A prince had been obliged to forsake his
 “ native country, and to head an army of his
 “ subjects in a foreign expedition. Having
 “ gloriously performed this enterprize, he was
 “ marching home again, and conducting his
 “ subjects to his own state. But spite of all
 “ the attempts, with which the eagerness to
 “ return had inspired him, he was stopt by the
 “ way by tempests for several years, and cast
 “ upon several countries differing from each
 “ other in manners and government. In these
 “ dangers his companions not always following
 “ his orders, perished through their own fault.
 “ The grandees of his country strangely abuse his
 “ absence, and raise no small disorders at home.
 “ They consume his estate, conspire to destroy
 “ his son, would constrain his queen to accept
 “ of one of them for her husband; and indulge
 “ themselves in all violence, so much the more,
 “ because they were persuaded he would never
 “ return. But at last he returns, and discover-
 “ ing himself only to his son and some others,
 “ who had continued firm to him, he is an
 “ eye-witness of the insolence of his enemies,
 “ punishes them according to their deserts, and
 “ restores to his island that tranquility and re-
 “ pose to which they had been strangers during
 “ his absence.”

As the truth, which serves for foundation to
 this fiction, is, that the absence of a person

from his own home, or his neglect of his own affairs, is the cause of great disorders: so the principal point of the action, and the most essential one, is the absence of the hero. This fills almost all the poem: for not only this real absence lasted several years, but even when the hero returned, he does not discover himself; and this prudent disguise, from whence he reaped so much advantage, has the same effect upon the authors of the disorders, and all others who knew him not, as his real absence had before, so that he is absent as to them, 'till the very moment of their punishment.

After the Poet had thus composed his fable, and joined the fiction to the truth, he then makes choice of Ulysses the king of the isle of Ithaca, to maintain the character of his chief personage, and bestowed the rest upon Telemachus, Penelope, Antinous, and others, whom he calls by what names he pleases.

I shall not here insist upon the many excellent advices, which are so many parts and natural consequences of the fundamental truth; and which the Poet very dextrously lays down in those fictions which are the episodes and members of the entire action. Such for instance are these advices: Not to intrude one's self into the mysteries of government, which the prince keeps secret: this is represented to us by the winds shut up in a bull-hide, which the miserable

companions of Ulysses would needs be so foolish as to pry into. Not to suffer one's self to be led away by the seeming charms of an idle and inactive life, to which the Siren's song invited [N]. Not to suffer one's self to be sensualized by pleasures, like those who were changed into brutes by Circe: and a great many other points of morality necessary for all sorts of people.

This poem is more useful to the people than the Iliad, where the subjects suffer rather by the ill conduct of their princes, than through their own miscarriages [O]. But in the Odyssey, it is not the fault of Ulysses that is the ruin of his subjects. This wise prince leaves untried no method to make them partakers of the benefit of his return. Thus the Poet in the Iliad says, "He sings the anger of Achilles, which had caused the death of so many Grecians;" and on the contrary, in the [P] Odyssey he tells his readers, "That the subjects perished through their own fault."

[N] *Improbā Siren desidīa. Horat.*

[O] Agreeably to the remark of Horace on this subject, Epist. ii. 2.

Quicquid delirant reges, plectuntur Achivi.

Howe'er capriciously kings play their part,
Their subjects, loyal subjects, feel the smart.

Nevile's Imitations. EDITOR.

[P] *Αὐτῶν γὰρ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο. Odys. i.*

S E C T. IV. [Q]

ARISTOTLE bestows great encomiums upon Homer for the simplicity of his design [R], because he has included in one single part all that happened at the siege of Troy. And to this he opposes the ignorance of some Poets who imagined that the unity of the fable or action was sufficiently preserved by the unity of the hero; and who composed their Theseids, Heracleids, and the like, wherein they only heaped up in one poem every thing that happened to one personage.

He finds fault with those Poets who were for reducing the unity of the fable into the unity of the hero, because one man may have performed several adventures, which it is impossible to reduce under any one general and simple head. This reducing of all things to unity and simplicity is what Horace likewise makes his first rule:

“Denique fit quodvis simplex duntaxat, & unum.”

According to these rules, it will be allowable to make use of several fables; (or to speak more correctly) of several incidents which may be divided into several fables; provided they are so

[Q] Of the unity of the fable.

[R] In his Poetics, cap. ix.

ordered, that the unity of the fable be not spoiled. This liberty is still greater in the Epick Poem, because it is of a larger extent, and ought to be entire and compleat.

I will explain myself more distinctly by the practice of Homer.

No doubt but one might make four distinct fables out of these four following instructions.

1. *Division between those of the same party exposes them entirely to their enemies.*

2. *Conceal your weakness, and you will be dreaded as much, as if you had none of those imperfections, of which they are ignorant.*

3. *When your strength is only feigned, and founded only in the opinion of others; never venture so far as if your strength was real.*

4. *The more you agree together, the less hurt can your enemies do you.*

It is plain, I say, that each of these particular maxims might serve for the ground-work of a fiction, and one might make four distinct fables out of them. May not one then put all these into one single epopea? Not unless one single fable can be made out of all. The Poet indeed may have so much skill as to unite all into one body, as members and parts, each of which taken asunder would be imperfect; and if he

joins them so, this conjunction shall be no hindrance at all to the unity and the regular simplicity of the fable. This is what Homer has done with such success in the composition of the Iliad.

1. *The division between Achilles and his allies tended to the ruin of their designs.* 2. *Patroclus comes to their relief in the armour of this hero, and Hector retreats.* 3. *But this young man pushing the advantage which his disguise gave him, too far, ventures to engage with Hector himself; but not being master of Achilles's strength (whom he only represented in outward appearance) he is killed, and by this means leaves the Grecian affairs in the same disorder, from which in that disguise he came to free them.* 4. *Achilles provoked at the death of his friend, is reconciled, and revenges his loss by the death of Hector.* These various incidents being thus united, do not make different actions and fables, but are only the uncompleat and unfinished parts of one and the same action and fable, which alone when taken thus complexly, can be said to be compleat and entire: and all these maxims of the moral, are easily reduced into these two parts, which in my opinion cannot be separated without enervating the force of both. The two parts are these, [s] That a right

[s] *Concordiâ res parvæ crescunt: discordiâ magnæ dilabuntur* Sallust. de bello Jug.

understanding is the preservation, and discord the destruction of states.

Though then the Poet has made use of two parts in his poems, each of which might have served for a fable, as we have observed: yet this multiplication cannot be called a vicious and irregular polymythia, contrary to the necessary unity and simplicity of the fable; but it gives the fable another qualification, altogether necessary and regular, namely its perfection and finishing stroke.

S E C T. V. [T]

THE action of a poem is the subject which the Poet undertakes, proposes, and builds upon. So that the moral and the instructions which are the end of the epick poem are not the matter of it. Those the Poets leave in their allegorical and figurative obscurity. They only give notice at the *exordium*, that they sing some *action*. *The revenge of Achilles, the return of Ulysses, &c.*

Since then the action is the matter of a fable, it is evident that whatever incidents are essential to the fable, or constitute a part of it, are necessary also to the action, and are parts of the epick matter, none of which ought to be omitted.

[T] Of the Action of the Epick Poem.

Such, for instance, are the contention of Agamemnon and Achilles, the slaughter Hector makes in the Grecian army, the re-union of the Greek princes; and lastly, the re-settlement and victory which was the consequence of that re-union.

There are four qualifications in the epick action: the first is its *unity*, the second its *integrity*, the third its *importance*, the fourth its *duration*.

The unity of the epick action, as well as the unity of the fable, does not consist either in the unity of the hero, or in the unity of time; three things I suppose are necessary to it. The first is, to make use of no episode but what arises from the very platform and foundation of the action, and is as it were a natural member of the body. The second is, exactly to unite these episodes and these members with one another. And the third is, never to finish any episode so as it may seem to be an entire action; but to let each episode still appear in its own particular nature, as the member of a body, and as a part of itself not compleat.

[v] Aristotle not only says that the epick action should be one, but adds, that it should be entire, perfect and compleat, and for this purpose ought to have a *beginning*, a *middle*, and an

[v] Of the Beginning, Middle, and end of the Action.

end. These three parts of a whole are too generally and universally denoted by the words, beginning, middle, and end; we may interpret them more precisely, and say, That the causes and designs of an action are the beginning: that the effects of these causes, and the difficulties that are met with in the execution of these designs, are the middle; and that the unravelling and resolution of these difficulties are the end.

[x] Homer's design in the Iliad is to relate the anger and revenge of Achilles. The beginning of this action is the change of Achilles from a calm to a passionate temper. The middle is the effects of his passion, and all the illustrious deaths it is the cause of. The end of this same action is the return of Achilles to his calmness of temper again. All was quiet in the Grecian camp, when Agamemnon their general provokes Apollo against them, whom he was willing to appease afterwards at the cost and prejudice of Achilles, who had no part in his fault. This then is an exact beginning: it supposes nothing before, and requires after it the effects of this anger. Achilles revenges himself, and that is an exact middle; it supposes before it the anger of Achilles, this revenge is the effect of it. Then this middle requires after it the effects

[x] The Action of the Iliad.

of this revenge, which is the satisfaction of Achilles: for the revenge had not been compleat, unless Achilles had been satisfied. By this means the Poet makes his hero, after he was glutted by the mischief he had done to Agamemnon, by the death of Hector, and the honour he did his friend, by insulting over his murderer; he makes him, I say, to be moved by the tears and misfortunes of King Priam. We see him as calm at the end of the poem, during the funeral of Hector, as he was at the beginning of the poem, whilst the plague raged among the Grecians. This end is just, since the calmness of temper Achilles re-enjoyed, is only an effect of the revenge which ought to have preceded: and after this nobody expects any more of his anger. Thus has Homer been very exact in the beginning, middle and end of the action he made choice of for the subject of his Iliad.

[Y] His design in the Odyssy was to describe the return of Ulysses from the siege of Troy, and his arrival at Ithaca. He opens this poem with the complaints of Minerva against Neptune, who opposed the return of this hero, and against Calypso who detained him in an island from Ithaca. Is this a beginning? No; doubtless, the reader would know why Neptune is

[Y] The Action of the Odyssy.

[U] Of the Beginning, Middle, and end of the Action.

displeased with Ulysses, and how this prince came to be with Calypso? He would know how he came from Troy thither? The Poet answers his demands out of the mouth of Ulysses himself, who relates these things, and begins the action, by the recital of his travels from the city of Troy. It signifies little whether the beginning of the action be the beginning of the poem. The beginning of this action is that which happens to Ulysses, when upon his leaving Troy he bends his course for Ithaca. The middle comprehends all the misfortunes he endured, and all the disorders of his own government. The end is the re-inflating of the hero in the peaceable possession of his kingdom, where he was acknowledged by his son, his wife, his father, and several others. The Poet was sensible he should have ended ill, had he gone no farther than the death of these princes, who were the rivals and enemies of Ulysses, because the reader might have looked for some revenge which the subjects of these princes might have taken, on him who had killed their sovereigns: but this danger over, and the people vanquished and quieted, there was nothing more to be expected. The poem and the action have all their parts, and no more.

But the order of the *Odysey* differs from that of the *Iliad*, in that the poem does not begin with the beginning of the action.

[z] The Causes of the Action are also what the Poet is obliged to give an account of. There are three sorts of causes, the humours, the interests, and the designs of men; and these different causes of an action are likewise often the causes of one another, every man taking up those interests in which his humour engages him, and forming those designs to which his humour and interest incline him. Of all these the Poet ought to inform his readers, and render them conspicuous in his principal personages.

Homer has ingeniously begun his *Odyssy* with the transactions at Ithaca, during the absence of Ulysses. If he had begun with the travels of his Hero, he would scarce have spoken of any one else, and a man might have read a great deal of the Poem, without conceiving the least idea of Telemachus, Penelope, or her suitors, who had so great a share in the action; but in the beginning he has pitched upon, besides these personages whom he discovers, he represents Ulysses in his full length, and from the very first opening one sees the interest which the Gods take in the action.

The skill and care of the same Poet may be seen likewise in inducing his personages in the first book of his *Iliad*, where he discovers the

[z] Of the causes and beginning of the action.

humours, the interests, and the designs of Agamemnon, Achilles, Hector, Ulysses, and several others, and even of the Deities. And in his second he makes a review of the Grecian and Trojan armies, which is full evidence, that all we have here said is very necessary.

[A] As these Causes are the Beginning of the Action, the opposite designs against that of the Hero are the Middle of it, and form that Difficulty or Intrigue, which makes up the greatest part of the Poem; the Solution or Unravelling commences when the reader begins to see that difficulty removed, and the doubts cleared up. Homer has divided each of his Poems into two parts, and has put a particular intrigue, and the solution of it into each part.

The first part of the Iliad is the anger of Achilles, who is for revenging himself upon Agamemnon by the means of Hector and the Trojans. The Intrigue comprehends the three days fight which happened in the absence of Achilles: and it consists on one side in the resistance of Agamemnon and the Grecians: and on the other in the revengeful and inexorable humour of Achilles, which would not suffer him to be reconciled. The loss of the Grecians, and the despair of Agamemnon, prepare

[A] Of the middle or intrigue of the action.

xxviii A VIEW OF THE EPICK POEM,

for a solution by the satisfaction which the incensed hero received from it. The death of Patroclus join'd to the offers of Agamemnon, which of itself had proved ineffectual, remove this difficulty, and make the unravelling of the first part.

This death is likewise the beginning of the second part; since it puts Achilles upon the design of revenging himself on Hector. But the design of Hector is opposite to that of Achilles: this Trojan is valiant and resolved to stand on his own defence. This valour and resolution of Hector, are on his part the cause of the intrigue. All the endeavours Achilles used to meet with Hector and be the death of him; and the contrary endeavours of the Trojan to keep out of his reach, and defend himself, are the intrigue; which comprehends the battle of the last day. The unravelling begins at the death of Hector; and besides that, it contains the insulting of Achilles over his body, the honours he paid to Patroclus, and the intreaties of king Priam. The regrets of this king and the other Trojans, in the sorrowful obsequies they paid to Hector's body, end the unravelling; they justify the satisfaction of Achilles, and demonstrate his tranquillity.

The first part of the Odyfsey is the return of Ulyfles into Ithaca. Neptune opposes it by raising tempests, and this makes the intrigue.

The unravelling is the arrival of Ulysses upon his own island, where Neptune could offer him no farther injury. The second part is the reinstating this hero in his own government. The princes that are his rivals, oppose him, and this is a fresh intrigue: the solution of it begins at their deaths, and is compleated as soon as the Ithacans were appeased.

These two parts in the Odyssley have not one common intrigue. The anger of Achilles forms both the intrigues in the Iliad; and it is so far the matter of this Epopea, that the very beginning and end of this Poem depend on the beginning and end of this anger. But let the desire Achilles had to revenge himself, and the desire Ulysses had to return to his own country be never so near allied, yet we cannot place them under one and the same notion: for that desire of Ulysses is not a passion that begins and ends in the Poem with the action: it is a natural habit: nor does the Poet propose it for his subject as he does the anger of Achilles.

We have already observed what is meant by the Intrigue, and the Unravelling thereof; let us now say something of the manner of forming both. These two should arise naturally out of the very essence and subject of the Poem, and are to be deduced from thence. Their conduct is so exact and natural, that it seems as if their action had presented them with whatever they

xxx A VIEW OF THE EPICK POEM,

inserted, without putting themselves to the trouble of a farther inquiry.

What is more usual and natural to warriours, than anger, heat, passion, and impatience of bearing the least affront or disrespect? This is what forms the intrigue of the Iliad; and every thing we read there is nothing else but the effect of this humour and these passions.

What more natural and usual obstacle to those who take voyages, than the sea, the winds, and the storms? Homer makes this the intrigue of the first part of the Odysssey: and for the second, he makes use of almost the infallible effect of the long absence of a master, whose return is quite despaired of, viz. the insolence of his servants and neighbours, the danger of his son and wife, and the sequestration of his estate. Besides, an absence of almost twenty years, and the insupportable fatigues joined to the age of which Ulysses then was, might induce him to believe that he should not be owned by those who thought him dead, and whose interest it was to have him really so. Therefore if he had presently declared who he was, and had called himself Ulysses, they would easily have destroyed him as an impostor, before he had an opportunity to make himself known.

There could be nothing more natural nor more necessary than this ingenious disguise, to

which the advantages his enemies had taken of his absence had reduced him, and to which his long misfortunes had inured him. This allowed him an opportunity, without hazarding any thing, of taking the best measures he could, against those persons who could not so much as mistrust any harm from him. This way was afforded him, by the very nature of his action, to execute his designs, and overcome the obstacles it cast before him. And it is this contest between the prudence and the dissimulation of a single man on one hand, and the ungovernable insolence of so many rivals on the other, which constitutes the intrigue of the second part of the *Odyfsey*.

[B] If the Plot or Intrigue must be natural, and such as springs from the very subject, as has been already urged; then the Winding-up of the plot, by a more sure claim, must have this qualification, and be a probable consequence of all that went before. As this is what the readers regard more than the rest, so should the Poet be more exact in it. This is the end of the Poem, and the last impression that is to be stamped upon them.

We shall find this in the *Odyfsey*. Ulyfles by a tempest is cast upon the island of the Phæ-

[B] Of the end or unravelling of the action.

acians, to whom he discovers himself, and desires they would favour his return to his own country which was not very far distant. One cannot see any reason why the king of this island should refuse such a reasonable request, to a hero whom he seemed to have in great esteem. The Phæacians indeed had heard him tell the story of his adventures; and in this fabulous recital consisted all the advantage that he could derive from his presence; for the art of war which they admired in him, his undauntedness under dangers, his indefatigable patience, and other virtues, were such as these islanders were not used to. All their talent lay in singing and dancing, and whatsoever was charming in a quiet life. And here we see how dextrously Homer prepares the incidents he makes use of. These people could do no less, for the account with which Ulysses had so much entertained them, than afford him a ship and a safe convoy, which was of little expence or trouble to them.

When he arrived, his long absence, and the travels which had disfigured him, made him altogether unknown; and the danger he would have incurred, had he discovered himself too soon, forced him to a disguise: lastly, this disguise gave him an opportunity of surprising those young suitors, who for several years together had been accustomed to nothing but to sleep well, and fare daintily.

It was from these examples that Aristotle drew this rule, that “ Whatever concludes the
 “ Poem should so spring from the very consti-
 “ tution of the Fable, as if it were a necessary,
 “ or at least a probable consequence [c].”

S E C T. VI [D].

THE Time of the Epick Action is not fixed, like that of the Dramatick Poem: it is much longer; for an uninterrupted duration is much more necessary in an action which one sees and is present at, than in one which we only read or hear repeated. Besides Tragedy is fuller of passion, and consequently of such a violence as cannot admit of so long a duration.

The Iliad containing an action of Anger and Violence, the Poet allows it but a short time, about forty Days. The design of the Odyssey required another conduct; the character of the Hero is Prudence and Long-suffering; therefore the time of its duration is much longer, above eight Years.

[E] The Passions of Tragedy are different from those of the Epick Poem. In the former,

[c] In his Poetics, cap. xi.

EDITOR.

[D] The time of the action.

[E] The passions of the Epick Poem.

Terroure and Pity have the chief place; the Passion that seems most peculiar to Epick Poetry, is Admiration.

Besides this Admiration, which in general distinguishes the Epick Poem from the Dramatick; each Epick Poem has likewise some peculiar Passion, which distinguishes it in particular from other Epick Poems, and constitutes a kind of singular and individual difference between these Poems of the same species. These singular Passions correspond to the Character of the Hero. Anger and Terroure reign throughout the Iliad, because Achilles is angry, and the most terrible of all men. The *Æneid* has all the soft and tender Passions, because that is the character of *Æneas*. The prudence, wisdom and constancy of Ulysses do not allow him either of these extremes, therefore the Poet does not permit one of them to be predominant in the *Odyssy*. He confines himself to Admiration only, which he carries to an higher pitch than in the Iliad: and it is upon this account that he introduces a great many more machines, in the *Odyssy*, into the body of the action, than are to be seen in the actions of the other two Poems.

[F] The Manners of the Epick Poem ought to be poetically good, but it is not necessary they

be always morally so. They are poetically good, when one may discover the virtue or vice, the good or ill inclinations, of every one who speaks or acts: they are poetically bad, when persons are made to speak or act out of character, or inconsistently or unequally. The manners of Æneas and of Mezentius are equally good, considered poetically, because they equally demonstrate the piety of the one, and the impiety of the other.

[G] It is requisite to make the same distinction between a hero in morality, and a hero in poetry, as between moral and poetical goodness. Achilles had as much right to the latter as Æneas. Aristotle says, that the Hero of a Poem should be neither good nor bad; neither advanced above the rest of mankind by his virtues, or sunk beneath them by his vices: that he may be the proper and fuller example to others, both what to imitate and what to decline.

The other qualifications of the Manners are, that they be suitable to the causes which either raise or discover them in the persons; that they have an exact Resemblance to what History, or Fable, have delivered of those persons, to whom they are ascribed; and that there be an Equality

in them, so that no man is made to act, or speak, out of his character.

[H] But this equality is not sufficient for the Unity of the Character; it is further necessary, that the same spirit appear in all sort of encounters. Thus Æneas acting with great Piety and Mildness in the first part of the Æneid, which requires no other character; and afterwards appearing illustrious in heroick valour, in the wars of the second part; but there, without any appearance either of a hard or a soft disposition; would, doubtless, be far from offending against the Equality of the Manners; but yet there would be no Simplicity or Unity in the Character. So that, besides the qualities that claim their particular place upon different occasions, there must be one appearing throughout, which commands over all the rest; and without this, we may affirm, it is no character.

One may indeed make a Hero as valiant as Achilles, as pious as Æneas, and as prudent as Ulysses. But it is a meer chimæra to imagine a Hero that has the valour of Achilles, the piety of Æneas, and the prudence of Ulysses, at one and the same time. This vision might happen to an author, who would suit the character of a Hero to whatever each part of the action might

naturally require, without regarding the essence of the Fable, or the unity of the character in the same person upon all sorts of occasions: this Hero would be the mildest, best-natured Prince in the world, and also the most cholerick, hard-hearted, and implacable creature imaginable; he would be extremely tender like Æneas, extremely violent like Achilles, and yet have the indifference of Ulysses, that is incapable of the two extremes. Would it not be in vain for the Poet to call this person by the same name throughout?

Let us reflect on the effects it would produce in several poems, whose authors were of opinion, that the chief character of a Hero is that of an accomplished man. They would be all alike; all valiant in battle, prudent in council, pious in the acts of religion, courteous, civil, magnificent; and, lastly, endued with all the prodigious virtues, any Poet could invent. All this would be independent of the action and the subject of the Poem; and, upon seeing each Hero separated from the rest of the work, we should not easily guess, to what Action, and to what Poem, the Hero belonged. So that we should see, that none of those would have a Character; since the Character is that, which makes a person discernible, and which distinguishes him from all others.

This commanding quality in Achilles, is his anger, in Ulysses the art of dissimulation, in Æneas meekness. Each of these may be stiled, by way of eminence, the Character in these Heroes.

But these characters cannot be alone. It is absolutely necessary that some other should give them a lustre, and embellish them as far as they are capable: either by hiding the defects that are in each, by some noble and shining qualities; as the Poet has done the anger of Achilles, by shading it with extraordinary valour: or by making them entirely of the nature of a true and solid virtue, as is to be observed in the two others. The dissimulation of Ulysses is a part of his prudence; and the meekness of Æneas is wholly employed in submitting his will to the Gods. For the making up this union, our Poets have joined together such qualities as are by nature the most compatible; Valour with Anger, Meekness with Piety, and Prudence with Dissimulation. This last union was necessary for the Goodness of Ulysses; for without that, his dissimulation might have degenerated into wickedness and double-dealing.

S E C T VII. [1]

WE come now to the Machines of the epick poem. The chief passion which it aims to excite being admiration, nothing is so conducive to that as the marvellous; and the importance and dignity of the action is by nothing so greatly elevated as by the care and interposition of heaven.

The machines are of three sorts. Some are theological, and were invented to explain the nature of the Gods. Others are physical, and represent the things of nature. The last are moral, and are the images of virtues and vices.

Homer and the antients have given to their Deities the manners, passions, and vices of men. Their poems are wholly allegorical; and in this view it is easier to defend Homer, than to blame him. We cannot accuse him for making mention of many Gods, for his bestowing passions upon them, or even introducing them fighting against men. The Scripture uses the like figures and expressions.

If it be allowable to speak thus of the Gods in theology, much more in the fictions of natural philosophy, where, if a poet describes the Deities,

[1] Of the Machinery.

he must give them such manners, speeches, and actions, as are conformable to the nature of the things they represent under those Divinities. The case is the same in the morals of the Deities: Minerva is wise because she represents prudence; Venus is both good or bad, because the passion of love is capable of these contrary qualities.

Since among the Gods of a poem some are good, some bad, and some indifferently either; and since of our passions we make so many allegorical Deities; we may attribute to the Gods all that is done in the poem, whether good or evil. But these Deities do not act constantly in one and the same manner.

Sometimes they act invisibly, and by meer Inspiration; which has nothing in it extraordinary or miraculous: being no more than what we say every day, "That some God has assisted us, or "some dæmon has instigated us."

At other times they appear visibly, and manifest themselves to men, in a manner altogether miraculous and præternatural.

The third way has something of both the others; it is in truth a miracle, but is not commonly so accounted: this includes dreams, oracles, &c.

All these ways must be probable; for however necessary the marvellous is to the epick action, as nothing is so conducive to admiration; yet we can, on the other hand, admire

nothing, that we think impossible. Though the probability of these machines be of a very large extent, (since it is founded upon divine power) it is not without limitations. There are numerous instances of allowable and probable machines in the epick poem, where the Gods are no less actors than the men. But the less credible sort, such as metamorphoses, &c. are far more rare.

This suggests a reflection on the method of rendering those machines probable, which in their own nature are hardly so. Those, which require only divine probability, should be so disengaged from the action, that one might subtract them from it, without destroying the action. But those, which are essential and necessary, should be grounded upon human probability, and not on the sole power of God. Thus the episodes of Circe, the Syrens, Polyphemus, &c. are necessary to the action of the Odyssey, and yet not humanly probable: yet Homer has artificially reduced them to human probability, by the simplicity and ignorance of the Phæacians, before whom he causes those recitals to be made.

The next question is, Where, and on what occasions machines may be used? It is certain Homer and Virgil make use of them every where, and scarce suffer any action to be performed without them. Petronius makes this a precept: *Per ambages deorumque ministeria, &c.*

The Gods are mentioned in the very proposition of their works, the invocation is addrest to them, and the whole narration is full of them. The Gods are the causes of the action, they form the intrigue, and bring about the solution. The precept of Aristotle and Horace, that the unravelling of the plot should not proceed from a miracle, or the appearance of a God, has place only in dramatick poetry, not in the epick. For it is plain, that both in the solution of the Iliad and Odysey, the Gods are concerned: in the former, the Deities meet to appease the anger of Achilles: Iris and Mercury are sent to that purpose, and Minerva eminently assists Achilles in the decisive combat with Hector. In the Odysey, the same Goddess fights close by Ulysses against the Suitors, and concludes that peace betwixt him and the Ithacensians, which compleats the poem.

We may therefore determine, that a machine is not an invention to extricate the Poet out of any difficulty which embarrasses him: but that the presence of a Divinity, and some action surprising and extraordinary, are inserted into almost all the parts of his work, in order to render it more majestick and more admirable. But this mixture ought to be so made, that the machines might be retrenched, without taking any thing from the action: at the same time that it gives the readers a lesson of piety and virtue; and

teaches them, that the most brave and the most wise can do nothing, and attain nothing great and glorious, without the assistance of heaven. Thus the machinery crowns the whole work, and renders it at once, marvellous, probable, and moral [κ].

[κ] If the reader shall receive any help from this long dissertation, either with respect to the general construction of the Iliad and Odyssey, or the beauty and propriety of detached parts, he is much more fortunate than the Editor: who prefers a single particle of taste to all this mass of ingenious and baseless speculation, which gratuitously determines, that every thing done by Homer is unexceptionably just; that his plan is incapable of amendment, and his execution, Rectitude itself. True Taste and such Theories differ in the Editor's estimation, as the shields of Diomede and Glaucus; Iliad vi. 292.

Χρυσεία χαλκείων, ἑκατομβοί' ἐννεαβοίων.

and moral [k].

GENERAL OBSERVATIONS

GENERAL
OBSERVATIONS.

BY THE
EDITOR.

GENERAL OBSERVATIONS

ON THE

GENERAL OBSERVATIONS

ON THE

GENERAL OBSERVATIONS

GENERAL

OBSERVATIONS

BY THE

EDITOR

THE

GENERAL OBSERVATIONS

ON THE

GENERAL OBSERVATIONS

ON THE

GENERAL OBSERVATIONS,

RELATIVE TO

HOMER AND HIS TRANSLATOR.

Each wight, who reads not, and but scans and spells,
Each word-catcher, that lives on syllables,
Ev'n such small critics some regard may claim,
Preserv'd in Milton's or in Shakspeare's name.

WHAT miscellaneous observations, of the least probable importance, have presented themselves to notice in the course of my former studies, respecting Homer and his writings, and what suggestions, relative to our countryman and his translation, which have unavoidably arisen during the discharge of my office, as an editor of the work before us; would be exhibited more agreeably, I presumed, in this detached form, than as enormous notes to the preliminary dissertation of our translator, at the bottom of the page.

The *time*, at which HOMER lived, seems fixed within a determinate æra by that peculiarity of the *Æolic* dialect, which uniformly employed the

digamma [A] as a distinct character before certain words and betwixt certain syllables; and of which peculiarity no regular traces are discoverable but in him and *Hesiod*: an æra, more or less contemporary with that age, in which various parts of Italy were colonized by different emigrations of Æolian Greeks, who communicated this criterion of their dialect to the Roman language. *Foster*, in his essay on Accent and Quantity [B], has illustrated this point from numerous examples of Latin terms, constructed by the application of this letter; to which I shall take this opportunity of adding a few more. Οἶκος, *focus*: παῖω, *pavio*: εἰλω, *volvo*: σεργοί, *Hesychius*, for σερφοί, *cervi*: παῶν, *pavo*: βοός, *bovis*: αἰών, *ævum*: σκαῖος, *scævus*: αἰω, *audio*: ἰαχω, *voco*: βολω, *volo*: αορνον, *Avernum*, Virgil, *Æn.* vi. 242. from Lucretius, vi. 740. νεός, *novus*: *Heneti*, *Veneti*, Liv. i. 1, 2. see more with respect to this form in Festus, voce *fedum*, and the commentators there: *annuvit*, *bovantes*, Enn. Ann. ii. & xiv. ἑσσαι, *vestire*, Hom. Od. Ω. 249. σπαρω, *spargo*: διός, *divus*: δια, *diva*: ἐμεω, *vomo*: ἰτῆλος, *vitulus*: ἐντερον, *venter* [C]. This correspondence, therefore, in the language of those Ætolians, who settled in Italy, and imparted their

[A] So called, because represented by a character resembling the modern F, not unlike a double Γ, if we suppose one placed on the shoulders of another.

[B] Pages 105 and 106. second edition: see also the quotations from Priscian, p. 97. and other parts of that entertaining and instructive work; with Dion. Hal. antt. Rom. i. fin.

[C] See too Sanctii Minerv. iv. 16, 13. for other instances; who has anticipated some of mine; as others, perhaps, besides him have done, but without my consciousness of such prevention.

peculiarity to the primary fabric of the aboriginal tongue in use with those districts, where they settled, indicates those migrations to be nearly synchronous with Homer; in whose works this property is, I presume, invariably preserved. For those passages of the Iliad and Odyssey, that form exceptions to this practice, are probably corrupted, from time and the carelessness of transcribers, or are interpolations by subsequent writers and grammarians; who made these insertions to preserve continuity and coherence in a poem, originally composed by Homer in detached portions, and sung in this state of separation by Homer himself and the bards of succeeding times [D].

Again: As HESIOD only, of all the Grecian poets besides Homer, maintains with undeviating accuracy this peculiarity of the *digamma* through all his extant works, we are led to conclude from this coincidence, what indeed very well agrees with the best testimonies of ancient writers, no great disparity between the ages of Hesiod and of Homer. Now Hesiod in his Works and Days, ver. 172. speaks of himself, it should seem, as living in the age succeeding the Trojan war: and this circumstance also will carry the date of these poets to a very high antiquity.

Lastly, Some particularities in the works of Homer, both historical, moral, and philological, constitute a collection of *internal* evidence, that pleads loudly for a very early period of time to his existence. I must forewarn the reader, to prevent a charge of un-

[D] See Achilles Tatius, ii. init. et p. 296. ed. Boden.

I GENERAL OBSERVATIONS.

acknowledged plagiarism, which I abhor, that some of my specifications on these topics will not be altogether new, but will come accompanied, perhaps, by such additional enforcement and illustration, as will render them not unworthy the acceptance of the public.

1. It has been remarked, that the river *Nile* is called the river *Ægyptus*, wherever it is mentioned in the *Odyssey*; for there alone it is mentioned: and by no other name. Plutarch informs us, in his treatise on Rivers, that the first appellation of this river was *Melas*, corresponding to the *Sehor* of the prophet [E]. This assertion, however, may well be disputed; and it seems more probable to me, as well from the usage of more ancient authors, as from connecting circumstances, that the earliest name of the Nile was the *second* in Plutarch's list, namely *Ægyptus*; naturally so denominated from the country itself: that is, "the river of *Ægypt*:" for such is the name in use with undoubtedly the earliest historians in existence, who have mentioned this river; I mean *Moses* and *Joshua* [F]. Now the plain inference from this particular of historic evidence is, that Homer lived in an age, when no other name of the river in question was current among nations; and, perhaps, when no other name was known: and from this consideration we are also led to fix the æra

[E] Jerem. ii. 18. See my *Silva Critica*, sect. ii.

[F] Gen. xv. 18. Jos. xv. 47. which furnishes a symptom of pleasing conformity to the pretended antiquity of those books.

of Homer at some years previous to that of Hesiod, who mentions the *Nile* expressly among other rivers [G].

Strabo [H] has observed, in attestation of the high antiquity of Homer, that the poet was not acquainted with the empire either of the Syrians or Medes: “otherwise,” says the philosophical Geographer, with great appearance of reason, “when he mentions “Ægyptian Thebes, it’s opulence, and the riches “of Phœnicia, he would not have left unnoticed “the wealth of Babylon, Nineveh, and Ecbatana.” In another place [I] the same writer has remarked, “that Homer no where speaks of *Tyre*.”—Now the probable conclusions from these facts are inevitable, and amount to very powerful presumptions in favour of the present argument.

“With the uses of *elephant*, or ivory (I quote “the words of Pausanias [K]) in artificial work- “manship, many, it is plain, were acquainted from “remote antiquity; but the beasts themselves had “been seen by none, if you except the Indians, and “Libyans, and the borderers on the countries, that “produced these animals, before the Macedonian “expedition into Asia. Homer is a proof of this:

[G] In his *Theogony*, ver. 338.

Νειλον τ', Αλφειον τε, και Ηριδανον βαθυδινην:

The *Nile*, *Alpheus*, and the gulfy *Po*.

[H] Towards the end of book xv.

[I] Book xvi.

[K] In *Atticis*, sect. xii.

lii GENERAL OBSERVATIONS.

“ who speaks of the couches and houses of kings
 “ and rich men, as adorned with *elephant*, but has
 “ no memorial of the beast ; which, if he had ever
 “ seen it, or heard of it, he would have been much
 “ more forward to commemorate, than the battle of
 “ cranes and pigmies [L].”

The scholiast on Sophocles [M] speaks of the introduction of the *Tuscan trumpet* into Greece as contemporary with the war of the Heraclidæ: and, in addition to this piece of history, the scholiast on Euripides [N] informs us, that Homer was acquainted with the *trumpet* [O], but never ascribes the use of it to his heroes in the *Iliad*. Whence this inference seems not unreasonable, that the trumpet was not commonly employed as a warlike instrument in the days of Homer ; unless we can suppose a perpetual caution against all anachronism and anticipation, in every instance perfectly scrupulous and exact ; with a sacrifice, at the same time, perfectly unaccountable, of every opportunity for similitude, allusion, and illustration from the customs and peculiarities in question, which had been introduced within the interval of the Trojan war and his own days ; whence, as poetry might receive frequent embellishment, it is perfectly inconceivable, that a man of taste and fancy should not employ.

[L] See *Iliad* Γ. 3—7. to which passage Pausanias alludes.

[M] *Ajax*, ver. 17.

[N] At the *Phoenissæ*, ver. 1386. See also Aurelius Victor, cap. ix. 8. and the commentators there, for more authorities on this point.

[O] See *Iliad* Σ. 219.

GENERAL OBSERVATIONS. liii

Clemens Alexandrinus [P] tells us, that chaplets of flowers in festal entertainments were not known to the ancient Greeks ; and accordingly are not attributed by Homer either to the luxurious suitors or effeminate Phæacians. Our learned author ascribes the first introduction of flowery crowns to the public games of the Grecian states. Now the first Olympiad is placed by the generality of chronologers [Q] about the year 884 antecedent to the Christian æra.

Pliny [R] remarks, that unguents, or *mixed perfumes* [S], were unknown in the times of the Trojan war. Accordingly, neither the term *μυρον*, by which those unguents are denominated, nor even *λίβανος*, Eastern incense, is found in the poems of Homer : who could scarcely, therefore, be much acquainted with their use ; and that use must of course have been partial at least in his age.

It is almost certain from Homer's silence, when so many opportunities of mentioning an artifice, wonderful beyond all example, presented themselves,

[P] Pædag. ii. p. 212. ed. Oxon.

[Q] I speak thus guardedly with a view to the chronological system of Sir Isaac Newton, which appears to me, who am not competent to decide on this subject, unassailable on the ground of heathen testimony.

[R] Nat. hist. xiii. 1.

[S] See my *Silva Critica*, part v. p. 57, and the reader may find more on this topic in Athenæus, *Deipn.* i. 15. and on the subject in general in Huntingford's apology for his *Monostrophics*. From an ignorance of the distinct sense of *μυρα*, or *mixed perfumes*, arose that erroneous criticism of our countryman on *Iliad* xiv. 198.

that *alphabetical writing*, which migrated from the East into the states of Greece at a very early period, was not known to Homer and his contemporaries. The tablets, which Prætus consigned to the care of Bellerophon [τ], could be only marked with certain emblematical or hieroglyphic characters, in currency at that period: and the scholiast properly reminds us [υ], that, as each of the Grecian chiefs are said to *mark* his lot, before he cast it into the helmet, alphabetical writing was not practised by Homer's heroes.

In addition to these observations, which may contribute their assistance in fixing the precise time, at which Homer flourished, and which certainly exhibit cogent presumptions in favour of the high antiquity of that æra; I shall put together a few thoughts of another kind, respecting Homer; in my judgement, not destitute of probability, and therefore worthy of communication in this place: first premising, that, though they may appear derogatory in some measure to the reputation of the Father of Poetry, as an unparallelled inventor, they will solve a puzzling problem in the theory of the human mind, and may contribute indeed to fix that reputation on the durable basis of true and rational deductions.

We are generally instructed to believe, that Poetry issued from the hands of Homer, like Minerva from the brain of Jupiter, perfect and mature at once, without the customary progress from lisping infancy

[τ] Iliad Z. 168.

[υ] At Iliad H. 175.

to the full articulation of maturer years : a supposition, irreconcilable at once to reason, to history, and experience ; a supposition, inconsistent with the invariable process attendant on every intellectual operation of humanity, which is doomed to labour through all the intermediate gradations of improvement to the summit of complete efficiency. The same bold theory, which no ingenuity can defend, is imputable to the invention of Alphabetic Characters, upon the prevalent hypothesis ; by which that most curious and matchless art is attributed to the progressive exertions of mental sagacity and experiment [x]. Now, in addition to this philosophical incongruity, which amounts to little less than a physical impossibility, and is, abstractedly considered, all but an effect without a cause ; a remarkable fact obtrudes itself on our notice, subversive of this very prevalent, but

[x] See my essay on this subject in the memoirs of the Manchester philosophical society ; or, with improvements, in my own Memoirs. In Godwin's Political Justice, vol. i. p. 47. this question is stated with a fullness and fairness very honourable to the candour of that writer, considering the intractability of this subject to his purpose ; and is answered with equal imbecillity. I will venture to assert, that no man living can give any thing like a political solution of this problem, consistently with either history, experience, or philosophy : and that Alphabetical Writing will stand an unassailable bulwark against all the batteries of Atheism, and a most powerful presumption against even Deism itself, to the end of time. If I thought the public saw this subject in so striking a light as that in which I cannot but consider it, I would give a separate edition of that essay, with very numerous and important corroborations of the position, on which it proceeds.

lvi GENERAL OBSERVATIONS.

wild, imagination. The poetry of Hesiod, but especially his epic specimen, "The Shield of Hercules," which is not excelled, I think, in real sublimity of thought, or splendour of versification, by any portion of the Iliad, with which it can be properly compared; this poem, I say, so exactly resembles the acknowledged works of Homer, not only in the character of it's numbers, and in every circumstance of phraseology, but the adoption too of similar epithets, kindred expressions, and verses of the same structure; that either one must have borrowed from the other, or both must have drawn their supplies from the same common fountain. But, as no historical tradition, and no internal peculiarity, will authorise us to exculpate one of these poets from the charge of plagiarism at the expence of the other; so such a supposition will give us no assistance, at all adequate to the present exigency, in explaining that philosophical difficulty just stated, with respect to Homer's instantaneous perfection, as it were, in the poetic art. We discover then no alternative, to which recourse can be had for the solution of our problem, but that of some common original, some preexisting models of poetical execution; by which both these favourites of the Muses were disciplined to that pitch of excellence, which has been acknowledged in their writings by the best literary judges of every succeeding age to the present day: an acknowledgment, not imputable, I am persuaded, to an undistinguishing veneration for antiquity, or a senseless acquiescence in the dogmatical edicts of former critics. We know very well, that poetical effusions of untutored genius

are not uncommon even in that stage of political imperfection, which school-taught pride has too rudely stigmatized with the name of savage life; and that Poetry is at least the invariable concomitant of encreasing civilization and refining manners. Is it not morally certain then, that a numerous race of bards must have exercised their genius in so polished a language, as that of Greece was undoubtedly become in the days of Homer, for several generations before the birth of their immortal successor; of which indeed that language itself, thus methodized and attuned, is of itself a silent, but irrefragable, proof? The histories of Orpheus, Amphion, and many others, are blended, doubtless, with a copious infusion of traditionary fiction; and the merit of these poetical theologians is seen enlarged through the misty medium of mythological obscurity: but the tuneful predecessors of the Homeric age, amounting to no less than seventy in number, according to Fabricius [y], must have made, with some abatements from this catalogue (though many certainly existed, unknown to written records now in being) such improvements in their art, as must contribute greatly to the perfection of all their followers. But, as in a building, the foundation, which is the more important part, is concealed under ground, while the superstructure, supported by it, alone is seen, and engrosses our admiration; so Homer has concentrated in himself that blaze of glory, which the irradiations of former ages must have essentially contributed to form: and, as

[y] See the beginning of his *Bibliotheca Græca*.

lviii GENERAL OBSERVATIONS.

honey, though collected from every variety of plants and flowers, abundantly diversified in the quality of their sweets, becomes one luscious mass, in which no individual flavour is now perceptible [z]; so the poetry of Homer compounds and absorbs the separate excellencies of all the musical fraternity, that preceded him. Nor am I unpersuaded, that the standing epithets of his Gods and Heroes, with other appropriate forms of speech, were already provided to his hands, and become sanctified by long prescription to invariable use. Whether any other assistances might be derived by Homer, who probably makes but few excursions in the main facts beyond the high road of authentic history, from the

[z] Waller in his *Chloris and Hylas*:

Sweetest! you know the sweetest of things

Of various flowers the bees do compose;

Yet no particular taste it brings

Of violet, woodbine, pink, or rose:

So Love the result is of all the graces,

Which flow from a thousand several faces.

Of this elegant comparison Quintilian was the source, *inst. i. 10.* in a passage of superlative excellence: *Nisi fortè antidotum quidè, atque alia, quæ morbis et vulneribus medentur, ex multis atque interim contrariis quoque inter se effectibus componi videmus, quorum ex diversis fit illa mixtura una, quæ nulli eorum similis est, quibus constat, sed proprias vires ex omnibus sumit: et muta animalia mellis illum inimitabilem humanæ rationi saporem, vario florum ac fucorum genere perficiunt: nos mirabimur, si oratio, quâ nihil præstantius homini dedit providentia, pluribus artibus eget; quæ etiâ, cum se non ostendunt in dicendo nec proferunt, vim tamèn occultam suggerunt, et tacitè quoque sentiuntur:—alluding to Virgil, *Geo. iii. 397.**

Et salis occultum referunt in lacte saporem. [y]

remains of older bards, in the general plan and structure of his wonderful performances, the eye of Criticism cannot possibly descry, from her low elevation on the wreck of literature, through the palpable darkness and wide waste of such remote antiquity.

From these previous observations on the poetry and age of Homer, my attention must be now directed to our illustrious countryman, the sublime and elegant translator of this prime hero in the grand assemblage of ancient genius. Of the qualifications requisite for such an arduous undertaking, both from it's nature and extent, it cannot be disputed, that POPE was endowed with sympathetic Genius, with a delicate perception of poetic beauty, a trembling sensibility, prepared to vibrate at every impulse of sentimental passion, an ear finely tuned, by the hand of Nature and the key of art, to the voice of melody; with a comprehensive dominion over all the poetical versatilities of language, and all the harmonious capacities of English verse: that these qualifications, I say, were concentrated in Pope, the texture of his original compositions, richly beauteous and delicately graceful, abundantly demonstrates. But another endowment, eminently advantageous to a faithful execution of such a project, the competency of his learning, I mean, may be the subject of reasonable controversy; and, as my opinion of him in this respect exceeds, I believe, to his prejudice, that ever entertained of him to this hour, not only by neutral readers, but even by those, who have shewn themselves most inclined to disparage his attainments in the learned languages;

lx GENERAL OBSERVATIONS.

I shall engage in a circumstantial discussion of this point, and lay at once my collection of evidences before the public, without fear and without reserve: conscious as I am, that my supreme admiration of the poetical powers of this extraordinary man, which has bordered on enthusiasm from my very infancy, will amply secure, with the dispassionate and candid, my exertions on this argument, without an appeal to general character, from every suspicion of petulant singularity, pedantic affectation, or barbarous malignity. In these respects I can adopt, I trust, the words of Horace with indisputable appropriation:

— — Hic nigræ fucus loliginis, hæc est
Ærugo mera: quod vitium procùl afore chartis,
Atque animo priùs, ut si quid promittere de me
Possum aliud verè, promitto.

With what accuracy and to what extent Pope may have pursued his juvenile application to the languages of Greece and Rome, I would not presume to specify: but we know, that a ready and familiar intercourse with these difficult and copious tongues is not to be maintained, but by vigorous exertion and unrelaxing industry. I shall first state, however, in few words my deliberate opinion on this point, and shall subjoin my reasons for it: I shall afterwards corroborate my position by an investigation of all the material evidence on record, either in the declarations of Pope himself, or in the testimonies of his acquaintance.

It is my persuasion then, that our poet, far from apprehending with suitable promptitude the original

language of the author, whom he undertook to exhibit in an English dress, was not so familiarly acquainted even with the Latin tongue, as to form an instantaneous conception of a passage by reading Homer in the Latin interpretation of him, that accompanies the school editions: by which expressions I understand such a ready conception of a sentence, as would enable a reader to give an adequate translation of it with a fidelity, that superseded a repeated and laborious perusal; a perusal, altogether incompatible, it is evident, with a timely execution of so long a work. In proof of this assertion, I can decisively pronounce, after an experimental examination of his whole performance, that he appears uniformly to have collected the general purport of every passage from some of his predecessors, Dryden, Dacier, Chapman, or Ogilby; a process, not to be supposed, for a moment, invariably pursued by any man, capable of forming a distinct and, generally speaking, a true delineation of his author from the verbal metaphrase of a Latin version. The truth of this declaration will admit of no controversy after a practical examination shall be instituted by a specific comparison of our poet's version with those of the translators here mentioned: a truth, sufficiently corroborated by our ability to refer all his misrepresentations, which are frequent, and in many cases singular and gross, with all his alterations and additions, which are innumerable, to one or other of his predecessors; except in very few instances, which analogy will set to the account of my incompetency, from reading not sufficiently extensive and imperfect

lxii GENERAL OBSERVATIONS.

information, to trace all his authorities and assistances, rather than ascribe this failure to a fundamental error in my supposition. But the notes, I presume, which I have interspersed through the course of the poems, will ascertain this determination beyond all possibility of contradiction.

An additional presumption, of great cogency, in support of Pope's ignorance in the Greek and Roman languages, may reasonably be rested on the strange and scandalous blunders in the typography of the Greek and Latin quotations throughout the notes on the Iliad and Odyssey, for which the superiour correctness of the English part will not allow any other assignable cause whatever. I thought it proper, as an incontrovertible and indelible testimony to this effect, as the question may excite further discussion and enquiry, that most of these quotations should be left with all the improprieties of that edition, which passed under his own inspection; and particularly with the original singularities of punctuation, which could never have been so exhibited (though his system in this respect, it must be owned, with regard to his own language is unaccountably extraordinary) by one but moderately familiar with the phraseology of his extracts. To furnish some examples out of many, the reader is referred to the notes on Iliad iii. 280. Odyssey xii. 485. and to v. 28. for a most ignominious and puerile mistake of the language of his author. But nothing can more loudly proclaim his ignorance of the Greek, or, if he were acquainted with it, his inexcusable negligence in omitting to consult it, than the most vicious pronunciation of

GENERAL OBSERVATIONS. lxiii

proper names, throughout the poem: so mistaking and confounding even the long and short vowels with each other, as to prove, when he is right, that he is right by accident: see *Iliad* ii. 756. v. 705. *Odyſſey* iii. 575. xii. 483. This ſpecies of blunder, however, has been frequently adverted to in my notes, as occaſion offered. But a ſingular proof, how much he tranſlated on the authority of others without re-ſource to his original, is furniſhed in the note on *Iliad* iii. 475. for which my thanks are due to one, qualified by the correſteſt taſte and the moſt exquisite learning, beyond all competition, for the illuſtration of theſe ſubjects.

Befides, ſuch of Pope's notes, as contain any quotations from the learned languages, or any references to ancient authors, are in moſt inſtances uniformly aſcribed to their proper owners, Euaſthius, Dacier, and Spondanus: ſome, however, deduced from the ſame ſources, are not acknowledged, either from forgetfulneſs, or (as there is but too much reaſon to ſurmize) a diſingenuous affectation of erudition, very inconſiſtent with thoſe profeſſions of good faith and impartial diſtribution, ſo explicitly exhibited in the preliminary obſervations to his verſion. For this reaſon, the few learned remarks, for which my circumscribed excuſions have not been able to find an owner, may be concluded, I apprehend, upon the faireſt probability, of a congenial extraction with the reſt.

Broome and Fenton, his coadjutors in the *Odyſſey*, enjoyed the advantages of a regular and academical education. Accordingly, their obligations to Dacier,

lxiv GENERAL OBSERVATIONS.

Chapman, and Ogilby, either for sense or rhyme, will be found far less frequent, than those of Pope.

It may be rejoined, however, and with much plausibility, and even truth, as a general remark, that in traversing a country, which has been passed by a former traveller of reputation, we are insensibly fascinated by the charm of such an association, into the path of our predecessor, when a more direct road was obvious; and even when the propensity of our guide to deviation and irregularity was too well known. We have indeed a very remarkable and apposite instance of this position in our poet's blind adherence to Dryden in his translation of the first Iliad. Though Pope was so well aware of his master's immoralities in literature, (greatly palliated, no doubt, by the untowardness of his situation) we see our poet, nevertheless, falling into the most flagrant absurdities and wild misrepresentations of that rambling version, when Dacier was open before him, and so well qualified to furnish the true purport of his author.

Of the same fascination from the predominant influence of a great example, we have a no less singular proof in the case even of Broome himself, who has left a decisive specimen of his classical abilities in an elegant Latin ode preserved in his works; and who, therefore, is a witness in this cause beyond all exception. He has given us a translation of part of the tenth Iliad in the style of Milton; one or two quotations from which will suffice to shew the reader, how he followed the steps of Pope, from undistinguishing reverence, or supine carelessness, when Pope had given a very inaccurate exhibition of his original.

GENERAL OBSERVATIONS. lxx

Ver. 15. of that book is thus rendered by Pope:

He *rends* his hairs *in sacrifice* to Jove;
and thus copied in his interpretation by Broome:

— — — — — now from his royal head
Rends the fair curl *in sacrifice* to Jove.

See my note on the passage. Verse 85. runs thus in Homer:

Speak, nor approach in silence: tell thy will.

Pope renders:

Stand off, approach not, but thy purpose tell;
by the spirit of which Broome seems to have been
led a step further from his author:

Speak instant; silent to advance is *death*.

But I forbear: for, though other instances might readily be adduced, for want of dates in the life of Broome, I cannot certainly determine, whether his translation of this, and part of the eleventh book, might not be prior in time to Pope's. I should suppose otherwise, from various considerations: if not, a comparison of the two versions, with a view to point out the obligations of Pope, would have been a curious and entertaining part of my undertaking.

Now, after this accumulation of internal evidence, which appears to me upon the whole incapable of evasion, and demonstrably declarative of the justice of my persuasion on this subject; let us turn our attention in the next place to what our poet has incidentally testified of himself, and to the judgement and information of his contemporaries.

lxvi GENERAL OBSERVATIONS.

The most express testimony of Pope himself to this effect, within my recollection, occurs in his imitation of the second epistle in the second book of Horace, verse 52 [z].

Bred up at home, full early I begun
To read in Greek the wrath of Peleus' son.

As this passage, however, ascertains an *attempt* only, without any intimation of proficiency, we might leave it as we find it without any detriment to the position, which I maintain, and without reserve of allowance for the prompt accommodation of an imitator to his model; if Warburton's note on the verse did not put in a claim with considerable emphasis on behalf of the classical erudition of our poet. "At eight," we are told, "Pope was put under one *Taverner*, a priest, who taught him the rudiments of the Latin and Greek tongues together. From him, in a little time, he was sent to a private school at Twiford, near Winchester. Here he continued about a year; and was then removed to another near Hyde-Park corner. Under these two last masters, he lost the little he had got under the priest. At twelve, he went with his father into the Forest; where he was, for a few months, under another priest, and with as little success as before."

So far, it is plain, his knowledge of the Greek and Latin languages must be slender indeed. At *eight* years of age he had been, for a short time only, initiated in the rudiments; and his learning, for the

[z] Romæ nutriti mihi contigit, atque doceri
Iratæ Græciis quantum nocuisset Achilles.

GENERAL OBSERVATIONS. lxvii

next *four* years, is represented as stationary at best, if not retrograde. But our commentator, whose energy and decision were conspicuous in all his undertakings, thus proceeds: “ He at length thought fit
 “ to become his own master. So that, while he
 “ was intent upon the subject, with a strong appetite
 “ for knowledge, and an equal passion for poetry,
 “ he insensibly got Latin and Greek. And, what
 “ was extraordinary, his impatience of restraint, in
 “ the usual forms, did not hinder his subjecting him-
 “ self, now he was his own master, to all the drudgery
 “ and fatigue of perpetually recurring to his Grammar
 “ and Lexicon.”

Now who does not descry, upon the very surface of this narrative, if not an appearance of contradiction between an *insensible* and *laborious* acquisition of knowledge at the same time and in the same person, at least a romantic exaggeration, with a view to aggrandise the subject of his encomium, and to supersede the circumstantial specification of direct proof, by superinducing the veil of indistinct and general panegyric? In opposition to these pompous, but gratuitous, pretensions, I might content myself with confronting only those allegations, founded on existing and unquestionable documents, before adduced; but I shall rather prefer a reply in the words of Pope himself, which virtually contain a positive confutation of this rambling statement, warped from the line of truth by the potent and combined attractions of reverence for the Genius and affection for the man.

lxviii GENERAL OBSERVATIONS.

“ The [A] greater part of those deviations from
 “ the Greek, which you have observed, I was led
 “ into by Chapman and Hobbes : who are (it seems)
 “ as much celebrated for their knowledge of the
 “ original as they are decryed for the badness of
 “ their translations. For my part, I generally took
 “ the author’s meaning to be as you have explained
 “ it: yet their authority, joined to the knowledge
 “ of my own imperfectness in the language, over-
 “ ruled me.”

We may descry in this passage, under the cover of ingenuous acknowledgement, a lurking affectation, which impairs considerably the merit of so frank a confession of insufficiency, by an ungracious reserve in behalf of his independant acceptation of his author: this, however, whether sincere or not, will by no means vouch the large pretensions of Warburton in his behalf. The remainder of the letter, to which I refer, will appear to every sagacious reader a genteel but artful attempt to undervalue critical attainments, by a superiour commendation of poetic powers; yet not unattended by a wish at the same time to convey an opinion of no slender acquirements in that very department of literature, which he is endeavouring to depreciate; in consequence rather, he would wish us to conclude, of an experimental conviction of it’s insufficiency and unimportance, than from any defect of information in himself.

[A] Pope’s letter to Mr. Bridges, subjoined to his life by Dr. Johnson.

GENERAL OBSERVATIONS. IxiX

But now breaks in upon the glimmering twilight of our enquiries the flaming testimony of Dr. Blair [B]! a testimony, as Longinus remarks of the eloquence of Demosthenes, calculated to confound, and shiver into atoms by a single blast, all our meagre and insipid probabilities, in an instant.

“ I remember also distinctly, (though I have not
 “ for this the authority of my journal) that the con-
 “ versation going on concerning Mr. Pope, I took
 “ notice of a report which had been sometimes pro-
 “ pagated, that he did not understand Greek. Lord
 “ Bathurst said to me, that he knew that to be false;
 “ for that part of the Iliad was translated by Mr.
 “ Pope in his house in the country; and that in the
 “ morning when they assembled at breakfast, Mr.
 “ Pope used frequently to repeat, with great rapture,
 “ the Greek lines which he had been translating,
 “ and then to give them his version of them, and
 “ to compare them together.”

Now I may safely challenge any unprejudiced person, at all acquainted with the circumstances of this question, not to confess immediately his persuasion of some essential exaggeration in the statement before us; resulting either from the memory or misconception of the relator, or from some involuntary deception on the part of Lord Bathurst. His Lordship, in the former case, it is possible, from a failure in his eye-sight, might mistake some old English

[B] See Boswell's life of Johnson, vol. iii. p. 199 of the 8vo. edition.

lxx GENERAL OBSERVATIONS.

print for Greek characters ; or see no books at all, and Pope truly translate at his house, but from Chapman, Dacier, and Ogilby : and, in the latter circumstance of comparing the version with it's original, even Pope himself, under the operation of vanity and self-importance, might make this ostentatious exhibition of his pretended erudition before a company, whose slender acquirements he knew would qualify them to become the dupes of such a solemn imposition. However this be, it is most certain, and demonstrable from experiment, that no portion of Pope's translation for ten lines together can endure a contrast with his author without manifest proof of the possibility of melioration by closer adherence to him, with no sacrifice, at the same time, of elegance and spirit : such a melioration too, as a proficient in the Greek language must be supposed desirous to accomplish, as well from inclination as from duty, and against which not an argument, I apprehend, accompanied by a mere shadowy semblance of probability, can be alledged by the versatile ingenuity of the most sagacious and devoted advocate. The remaining particular of Dr. Blair's report, which relates to the *sonorous spoutings* of Mr. Pope, reminds me of a child, who was taught, like the parrot from his cage, by an absurd preceptress, to mouth an ode of Anacreon in astonishment of the gaping ladies, before he could articulate even his mother-tongue ; and may be amusingly contrasted with the facetious dialogue between the Surgeon and Parson Adams, from the pen of Fielding :

GENERAL OBSERVATIONS. lxxi

“ The company were all attentive, expecting to
 “ hear the doctor, who was what they call a dry fel-
 “ low, expose the gentleman.

“ He began therefore with an air of triumph: I
 “ suppose, Sir! you have travelled. No, really, Sir!
 “ said the gentleman. Ho! then you have practised
 “ in the hospitals, perhaps.—No, Sir! Hum! not
 “ that neither? Whence, Sir! then, if I may be so
 “ bold to enquire, have you got your knowledge in
 “ surgery? From books. Books! cries the doctor.
 “ What? I suppose you have read Galen and Hip-
 “ pocrates! No, Sir! said the gentleman. How!
 “ you understand surgery, answers the doctor, and
 “ not read Galen and Hippocrates!—I very seldom
 “ go without them both in my pocket. They are
 “ pretty large books! said the gentleman. Aye,
 “ said the doctor, I believe I know how large they
 “ are better than you. (At which he fell a winking,
 “ and the whole company burst into a laugh).—

“ I suppose, brother, you understand Latin? A
 “ little, says the gentleman. Aye, and Greek now,
 “ I'll warrant you:

“ Ton dapomibominos poluflofboio Thalaffes.

“ But I have almost forgot these things: I could have
 “ repeated Homer by heart once.—Ifags! the gentle-
 “ man has caught a *Traytor*, says Mrs. Tow-wouse:
 “ at which they all fell a laughing.”

After this unpalatable and hazardous enquiry into
 the classical attainments of our poet, it will not be
 unseasonable to say a few words respecting the notes,

lxxii GENERAL OBSERVATIONS.

which accompany the Iliad and Odyſſey of his own edition.

In general, the ſelection, which has been made from Euſtathius, Dacier, Spondanus, and other commentators, is not injudicious, nor ill calculated to illuſtrate and vindicate his author. Some of a critical and philological complexion are impertinent and empty in the extreme: pompous inanities! ſuch as might be preſuppoſed to appear in a caſual collection by one, who raſhly ventured to over-ſtep the province preſcribed to his operations by Nature and by Study. Moſt of theſe I have paſſed by uncenſured, as derogatory to the dignity of criticiſm; when the unlearned reader would not have profited from critical correction, and the learned could not require it. Such notes as appear altogether original, which are few in number, come recommended to our acceptance by thoſe unequivocal marks of taſte and fancy, of urbanity and acutenefs, which could not but diſtinguiſh the ſpontaneous animadverſions of ſo fine a genius upon the illuſtrious founder of his profeſſion, and the great exemplar of the poetic art. In this light, the notes of Pope are very valuable and curious.

With reſpect to the notes on the Odyſſey, I vehemently ſuſpect, I muſt acknowledge, ſome undiscovered impoſition upon the public. Theſe are generally aſcribed to Broome, and are indeed aſſerted as his own by Broome himſelf in the concluding note to this poem. And yet, if I miſtake not, a reader of ſagacity will deſcry in many of them a delicacy of thought and a gaiety of expreſſion, indubitably cha-

GENERAL OBSERVATIONS. lxxiii

characteristic of Pope himself: and it is scarcely conceivable, that such a teeming imagination should translate twelve books of the *Odyſſey*, and correct the remainder, without overflowing in ſome remarks on ſuch an extraordinary and intereſting performance. In corroboration of my ſuſpicion, I wiſh the reader to conſult in particular the notes on verſes 24 and 192 of the xvth book.

I feel myſelf engaged with an ungracious topic, but ſeek a ſhelter from the malice of inſinuation under a conſcious rectitude of purpoſe, and a determination to diſcharge, to the beſt of my abilities, the duty of an editor to the public. I muſt inſiſt, therefore, that it will be in vain to combat the reaſonableneſs of my conjecture, by oppoſing the improbability of an uſeleſs falſhood on this occaſion, whiſt we are acquainted with ſuch repeated proofs of inſincerity and abſurd deception, with regard to the diſtinct portions of tranſlation, ſeverally executed by our triumvirate. Broome, in the laſt note of the *Odyſſey*, deliberately ſtates his performance to have been the 6th, 11th, and 18th books, and that of Fenton, the 4th and 20th; but, in the poſtſcript to this poem, Pope himſelf, as if determined, from the compunction of repentance for this deluſion of the public on the part of his coadjutor, to make an ample and ingenuous confeſſion of the truth, aggravates their offence by an odious repetition of impoſture, under the ſpecious pretence of a final and moſt ſcrupulous adjustment of their reſpective claims. “What aſſiſtance I received,” ſays he, “was made known in general to the publick
“in the original propoſals for this work, and the

lxxiv GENERAL OBSERVATIONS.

“ particulars are specify'd at the conclusion of it :
“ to which I must add (to be punctually just) some
“ part of the 10th and 15th books.”

Now the disingenuous chicanery of this solemn adjudication is universally acknowledged from abundant evidence ; and may be collected, moreover, from my preliminary note to the first book of the *Odyssæy*.

If we turn our attention from this unpleasing reprehension to the translation itself, and consider the great extent and multifarious difficulties of such an undertaking ; we must pronounce it an unrivalled effort, in it's kind, of ingenuity and taste. In the descriptive parts of the poem, such as the catalogue of the ships and the list of warriors, the translation of our countryman is at least equal to it's original : and in the sublimer exhibitions of Homer's genius, particularly the descriptions of his battles, our English bard seems instinct with all the genuine fire, with all the divine enthusiasm, of his sublime exemplar, and kindles in his progress with the unborrowed raptures of native rage. His failings (for even the *Iliad* of Pope is stamped with this signature of Humanity) may be ranked, I think, under the following heads :
1. A defect in suitable fidelity to his author : 2. A want of simplicity : 3. Unnecessary and incongruous additions : 4. Careless, or injudicious, omissions : and 5. lastly, Unpardonable rhymes, whether of dissimilar sound, or vicious pronunciation. I shall presume to offer a few remarks upon each of these particulars.

GENERAL OBSERVATIONS. lxxv

1. Want of Fidelity.

This defect must not be ascribed to negligence, indolence, or precipitation, causes highly culpable, but to his ignorance of the dead languages; or at least to that slender acquaintance with them, which could not ascertain the sense of a paragraph with a facility and expedition compatible with so long a task. Hence Pope was necessitated, at a period too late for laborious studies, to consult his ease by resorting to such guides as were accessible to his enquiries: an irreparable disadvantage this, and a lasting occasion of regret to those, who would have been gratified by a more exact representation of the Father of ancient poetry in such a garb: that is, to every admirer of the English muse. It would be possible, beyond all controversy, to model Pope's version to an exact conformity with it's prototype: but such an accommodation, with whatever taste and elegance it might be accomplished, and with whatever preservation of every real ornament of the present version, would never please; partly from a prepossession, not to be eradicated, in favour of so great an artist, which would not allow it's proper merit to an execution of this nature; and partly from an unconquerable propensity in the mind to revolt with irreconcilable antipathy to such a motley composition of discordant workmanship. The notation, however, of such infidelities has it's use, both in furnishing the true sense of Homer to those unacquainted with his language, and in quickening the diligence and exciting the ambition of future adventurers, by shewing the inefficiency of even the finest genius, unseconded by every auxiliary of art and learning.

lxxvi GENERAL OBSERVATIONS.

2. Want of Simplicity.

In the present instance, the consequences of this defect, namely, dissimilarity and incongruity of character, are more lamentable from their importance, than those originating in any other source. Homer is not more valuable to the votary of poesy for his numbers and his fancy, than to the historian, the moralist, and the philosopher, for his facts and manners. He is, in the first place, with an exception of Hesiod only, by far the most ancient specimen of heathen literature now extant in the world. His poems comprise an extensive delineation of the geographical, astronomical, physical, and medical attainments of his contemporaries; they exhibit the religious sentiments and devotional practices of numerous nations, the most renowned of antiquity; the various policies of the most civilized countries in Europe and in Asia; the whole œconomy of social institutions and domestic manners; and, in short, whatever can contribute to ascertain the peculiarities of condition, and the extent of civilization, as it respects intellectual improvement, political stability, and manual dexterities, in those remote ages of the world. An accurate representation, therefore, in their own tongue, of such a poem, which may be stiled with propriety *the mirrour of ancient times*, would certainly be an invaluable acquisition to that numerous class of literary enquirers, whose education and opportunities have not been favourable to a full acquirement of the Greek language. Now, in many instances, our illustrious countryman, partly, it should seem, from a certain sickliness of taste, and partly from a desire of compliance with the

GENERAL OBSERVATIONS. lxxvii

false delicacy of fastidious readers, has omitted, or disguised, characteristic circumstances of his author, which he supposed would not appear, without danger of disgust, in modern poetry. Thus the native lineaments of Homer are sometimes buried, and sometimes distorted, by the indiscriminate colouring of modern art: the wine is well bodied, rich, and flavoured; but has lost by adulterate infusion something of that congenial raciness, which indicates and distinguishes the parent soil. This defect of true taste, or rather this accommodated deviation from it, is the more remarkable, as our translator, with a singular inconsistency, enlarges in several places of his notes on the essential importance of his author, as characteristic of the simple customs and inartificial manners of those early ages of the world. It is not improbable, I think, that Roscommon, whom Pope justly revered, might have some share in fixing the sentiments of the public and of our translator, by those excellent verses in his Essay on translated verse, immediately connected with our present subject.

For who, without a qualm, has ever look'd
On holy garbage [D], though by Homer cook'd?
Whose railing heroes, and whose wounded Gods,
Make some suspect he snores, as well as nods [E].

[D] Alluding to Iliad i. 459—467. ver. 600—612. of Pope's translation.

[E] In allusion to Horace, art. poet. 359.

— — — — — idemque
Indignor, quandoque bonus dormitat Homerus.

lxxviii GENERAL OBSERVATIONS.

But, in my judgement, (to comment on the case here specified, though not particularly applicable to this occasion from a failure of Pope on that passage) a minute detail of such a curious operation, as that of an ancient feast on sacrifice, will readily compensate a hazard of disgust from the employment of terms, intrinsically unoffending, and merely rendered obnoxious by superinduced sentiments and usages, wholly unauthorised by the simple suggestions of Truth and Nature [F]. These artificial disaffections have been productive of much inconvenience both in the concerns of literature, by annihilating a considerable portion of serviceable language to the squeamish writer, and in the habitudes of common life. All such acquired niceties are indeed in some respect justly regarded as the criterion of depraved opinion and immoral practice; as the incentives of vice and lust, unknown among nations in the primæval simplicity of innocence, and doomed to final obliteration from that consummation of human virtue, which Reason proclaims to be attainable from the perfectibility of our Nature, and to which we are strenuously exhorted by the reiterated precepts of Christian purity: for, as the satirist justly teaches,

Nunquàm aliud Natura, aliud Sapiëntia, dixit:
Religion's voice, and Nature's, is the same.

On this subject our epic poet, (to whose merits as a poet, a patriot, and a man, it is not easy for Panegyric to be just) has expressed himself with a

[F] Quia nec fit vox ulla naturâ turpis. Quint. inst. orat. viii. 3.

GENERAL OBSERVATIONS. Ixxix

manly indignation, becoming the rigorous sanctity of his character :

Then was not guilty Shame, dishonest Shame,
Of Nature's works, honor dishonorable.
Sin-bred ! how have ye troubled all mankind
With shews instead, mere shews of seeming pure ;
And banish'd from man's life his happiest life,
Simplicity and spotless Innocence ! [G]

3. Unnecessary and incongruous additions.

It will happen not unfrequently from the character of English versification and the inevitable circumstances of a passage, that a couplet, or a verse, must of necessity be fabricated from a portion of the author not verbally commensurate to the quantity of version requisite to complete the period : in which case the amplification, or addition, now become indispensable, should harmonize with the peculiar scope of the context, and the general character of the writer. Let me explain my meaning by one, or two examples upon this point.

At Iliad ii. 731. it was found convenient to construct more than one English verse from the following portions of *two* in Homer :

Ἀσκληπιὸς δύο παῖδες,
Ἰητὴρ' ἀγαθὸς :

Two good physicians, Æsculapius' sons.

This sense, it is plain, without injurious defalcation, could scarcely be included, by any possibility

[G] Apud Sallustium dicta sanctè et antiquè, ridentur à nobis :
—quam culpam non scribentium quidèm judico, sed legentium ;
—quatenus verba honesta moribus perdidimus. Quintil. ibid.

lxxx GENERAL OBSERVATIONS.

of contrivance, in a single verse: there was no alternative, therefore, even under that concession, but a triplet, of which Pope was not fond, and which, frequently employed, would be unacceptable to the generality of modern readers; or otherwise of an entire couplet. The latter expedient seemed preferable to the translator: and accordingly, by a dextrous amplification and a periphrasis incomparably elegant, in complete unison with the spirit and sentiment of his author, he has executed the passage with a felicity of excellence, that fills up the largest expectation of the most admiring votary of Pope:

To them his skill their Parent-God imparts,
Divine professors of the healing arts.

The reader will be pleased, perhaps, with another specimen also of venial expansion, in which no extraneous and unsuitable thought is introduced, but a perfect correspondence in every respect with the tenour of his original is happily preserved: a specimen, that rises to the highest point of ingenuity, taste, and beauty; delightful, beyond the delineations of language, to the genuine feelings of poetic rapture.

Και τότε δὴ μιν ἐπέσιν ἀμειβομένῳ προσεείπον·

ὦ Κίρκη, τίς γὰρ ταύτην ὁδὸν ἡγεμονεύσει;

Εἰς Αἴδῳ δ' ἔτι πῶς τις ἀφικέτο νηϊ μέλαινῃ:

of which, for the information of the English reader, and to display with more justice and perspicuity the consummate elegance and skill of Pope, I shall subjoin a literal translation:

Her with these answering words I then address:

But on that way, O! Circe, who shall guide?

None yet reacht Pluto's dome in sable ship.

GENERAL OBSERVATIONS. lxxxī

Hear now the voice of poetic inspiration, in a blissful strain of immortality !

How shall I tread, I cry'd, oh ! Circe, say,
The dark descent ? and who shall guide the way ?
Can living eyes behold the realms below ?
What bark to waft me, and what wind to blow ?

Of some thoughts, engrafted on the original, it is not so easy to decide, whether they merit praise or reprehension : at the same time that they are unnecessary, they are not incongruous ; elegant, but adventitious ; such as may be denominated not unaptly, ingenious superfluities : upon these, I say, it were hazardous to pronounce a positive sentence of condemnation. In Iliad x. 9. the couplet

By fits one flash succeeds, and one expires ;
And heaven flames thick with momentary fires :

is an addition of the translator, with a view to facilitate and clear the connection between the comparison and the subject ; to which purpose it is indeed well adapted. Again, in Iliad xxi. 73. where I find less difficulty in determining, of the following verse,

Earth, whose strong grasp has held down Hercules :
the sentiment is general in Homer, and the specification of Hercules is too bold, and an appendage of the translator, who found this singular innovation ready to his hands in Chapman. So in that fine passage of Dryden's Virgil, Æn. xii. 1351. less liable to exception, as conformable to truth in a very apposite instance and on a very critical occasion :

lxxxii GENERAL OBSERVATIONS.

Yet think, oh! think, if mercy may be shewn,
(Thou hadst a father once, *and hast a son*)

that pathetic clause in Italics is not found in Virgil. It may be deemed, I am aware, a pedantic austerity of criticism and a meagre deficiency of taste to pass a cold sentence of disapprobation on such happy efforts of inventive enthusiasm: but the first and indispensable requisite of translation is a punctual exhibition of the author, without exaggeration, diminution, and distortion: so that deviations of this kind, upon a disinterested view of the subject, are barely sufferable after all on the score of extraordinary merit, and in case of failure must incur unavoidably an unqualified condemnation.

With respect to incongruous interpolations, of such a character, as disfigure, misrepresent, and pervert the model, no indulgence can be given *them*. Some such occur even in Pope's translation of the Iliad and Odyssey; but, as they are pointed out in the notes, a distinct exemplification here may be thought superfluous.

4. Careless, or injudicious, omissions.

Various defects of this class were inevitable in our poet's version from a cause largely insisted on before; namely, his ignorance of the Greek and Latin languages; or, if that should not be conceded, what would be equivalent in it's operation on the present topic, but much more censurable, his inattention to his author, and the contemplation of him through the medium of previous translations only: such defects, I say, were inevitable, unless we could suppose an undeviating fidelity throughout on the part of his

GENERAL OBSERVATIONS. lxxxiii

predecessors. My notes are so generally occupied in animadverting upon improprieties of this description, as to render a particular investigation unnecessary now.

5. Unpardonable rhymes, of dissimilar sound, or affected pronunciation.

Rhymes of the former imperfection occur in every page, and are abundantly noted by me in my progress through the poem: my meaning in the latter shall be unfolded by one example, from Iliad, xiii. 161.

Nor deem this day, this battle, all you *lose* ;

A day more black, a fate more vile, *ensues* :

and one from Odyssey, xii. 397.

There o'er my hands the living wave I *pour* ;

And Heaven and Heaven's immortal thrones adore.

The latter, most vicious, and, to my taste, insufferably barbarous, pronunciation, though very prevalent in our times also, is the less allowable, as it confounds the word in question with another of very different signification; and a language is essentially injured by a voluntary accession of inconveniencies, arising from this confusion, too frequent already in most, and abundantly in our own. To him, who shall be inclined to censure this judgement as unreasonably severe, or affectedly delicate, I shall reply in the words of Horace, as rendered by Roscommon in a pure tenuity of unlaboured diction, well adapted to didactic poetry [H] :

[H] Art. poët. ver. 366—379.

O major juvenum, quamvis et voce paternâ

Fingeris ad rectum, et per te sapis; hoc tibi dictum

lxxxiv GENERAL OBSERVATIONS.

Remember this as an important truth ;
 Some things admit of mediocrity :
 A counsellor, or pleader at the bar,
 May want Messala's powerful eloquence,
 Or be less read than deep Cascellius ;
 Yet this indifferent lawyer is esteem'd :
 But no authority of gods or men
 Allows of any mean in poesy.
 As an ill concert, or a coarse perfume,
 Disgrace the delicacy of a feast,
 And might with more discretion have been spar'd ;
 So poesy, whose end is to delight,
 Admits of no degrees ; but must be still
 Sublimely good, or despicably ill.

Besides, one principal source of the gratification, that springs from poetry, is undoubtedly derived from a display of skill in the artist, and a conception of difficulty, on the part of the reader, surmounted by dexterity of execution : but what an abatement must be occasioned of course to this pleasure, when words are either adopted for the mere convenience of the rhyme, as they casually present themselves, independent of their fitness ; or are admitted to a

Tolle memor : certis medrum et tolerabile rebus

Rectè concedi : consultus juris et actor

Causarum mediocris abest virtute disertæ

Messalæ, nec scit quantum Cascellius Aulus ;

Sed tamen in pretio est : mediocribus esse poëtis

Non homines, non dî, non concessere columnæ.

Ut gratas inter mensas symphonia discors,

Et crassum unguentum, et Sardo cum melle papaver,

Offendunt, poterat duci quia cœna sine istis ;

Sic animis natum inventumque poema juvandis,

Si paullùm summo decessit, vergit ad imum.

GENERAL OBSERVATIONS. lxxxv

rhyming station, without a scrupulous regard to proximity of sound: and we are thus feelingly advertised at every step of the laziness and inattention of the translator?

In many instances, that the reader may not be precipitate in his censures, I have omitted the mention of exceptionable rhymes, when the same or similar had been noticed before, from a desire of all possible brevity in such minute and uninteresting criticism, mingled with a consideration for his time and a respect for his sagacity. Words of the same form, but different in pronunciation, such as *love, move, Jove; live, thrive, &c.* with a great variety of other terminations, must be conceded to the poet without demur, in my judgement; or we shall impose a task upon him transcending all the versatility of human wit, and shall unavoidably produce a too frequent recurrence of the only rhyming words, that would be left for occupation. There are some others also, still more unlike, as *even, given, Heaven, &c.* of such perpetual necessity and convenience, so commodious in particular to the ends of verses, and accommodated by such a scarcity of parallels; so prevalent moreover in our most accepted writers; as to claim an unreserved indulgence from the rigorous sentence of proscription.

Thus, under the impression of a reverential diffidence, bordering on religious awe, but sustained by a conviction of disinterested purpose, and protected, I trust, by my enthusiastic admiration of the mighty genius and exquisite accomplishments of our transla-

lxxxvi GENERAL OBSERVATIONS.

tor, have I presumed, but with a trembling hand of conscious imbecility, to delineate a few dark spots, scarcely visible but to the telescopic eye of searching Criticism, on this luminary of transcendent brightness; from whose fountain the urns of all future adventurers in English verse will be replenished. I commend, however, my well-intentioned efforts to the candid acceptance of the reader, and proceed to the conclusion of my remarks.

We should suppose of course, that any translator, and much more an original genius, naturally impatient of such restraint, would gradually sink under the fatigues of so long a work. This was undoubtedly the case of Pope even by his own confession, in his Farewell to London:

Why should I stay? Both parties rage:

My vixen mistress squalls:

The wits in envious feuds engage,

And Homer (damn him!) calls.

Accordingly, if I mistake not, an attentive reader will discover more frequent instances of carelessness, and a languor creeping upon him with accelerated progress, towards the conclusion of the longer books even in the Iliad: but these symptoms become more numerous and strong throughout the Odyssey; discoverable by frequent and considerable abridgements of his author, and by inferior correctness. Indeed, there is reason to suppose, that the second undertaking partook much less of a spontaneous effort than the former; and was prompted, in a great measure perhaps, by the cold incentive of pecuniary profit;

GENERAL OBSERVATIONS. lxxxvii

and in part from a desire of exhibiting a complete performance to the public.

In my opinion, if Time and Inclination had conspired to that allotment, Dryden's genius and mode of versification were better suited to a version of Homer than of Virgil: as Pope was eminently calculated in every point of view for a noble exhibition of the Roman majesty in an English dress. It must be owned, however, that poetry has sustained no great loss by the discontinuance of Dryden's attempt on Homer with the conclusion of the first Iliad. The extreme carelessness of that extraordinary genius, and his extravagant licentiousness in every species of deviation, have rendered that specimen of his powers rather a disparagement to the reputation of so glorious a poet, than a motive of regret to his readers: though Pope, indeed, from a sincere veneration for the vast endowments of his master, bordering in this instance, I think, on puerile extravagance and affected candour, has declared his disinclination to have attempted Homer after Dryden, had he prosecuted his undertaking. On the supposition of a proportionate diligence in Dryden, the freedom and simplicity of his diction, his exuberant and flowing verse, distinguished by an unaffected facility, that accommodated the most familiar passages, and a stateliness that would have kept pace with the majesty of the most sublime, seconded by an unexampled versatility of phrase and exuberance of composition, characterise him as the congenial translator of the Grecian bard: as Pope, from a most delicate sensibility of taste, a judgement unimpeachably accurate

lxxxviii GENERAL OBSERVATIONS.

and refined, a texture of versification mellifluous, sonorous, and majestic; with every embellishment of poetical phraseology, at once magnificent and chaste: seemed preeminently qualified to produce a transcript of Virgil, which the fondest admirer of antiquity would not have presumed to disparage in competition with the great original. Yet, in the present state of things, we could not consent to exchange our English Iliad for an Æneid, even of the same artificer: and much less for such a Homer as he would have left us, could Dryden's Virgil be spared to our country; a work, which contributed so much to the improvement of Pope, as an excellent model, as a treasury of poetic beauties, and as an incentive of emulation: a work, which made him indeed in a great measure what he was. The stream of Pope's poetry, clear, and full, and strong, may be justly compared to the grandeur and exuberance of the Nile: but its fountains, like those of the river of Ægypt, are not unknown.

The characters of the poetical translators of Homer's poems, who preceded Pope, may be stated in few words: and have been in some measure fairly and fully drawn by the hand of Pope himself.

Chapman was not destitute of genius. His expression is copious, diversified, and vigorous; his execution, spirited, and occasionally rising into sublimity. The effect, however, of his translation is much weakened by paraphrastical prolixity and unauthorised interpolations to a degree of frivolous puerility and wild licentiousness. His phrases and epithets are

sometimes eminently happy: of which, and of his rhymes, our poet will be shewn to have availed himself on many occasions with little ceremony and no scrupulous acknowledgement of obligation. Such redundancy of sentiment and bold luxuriance of language afforded many opportunities of selecting flowers to so careful a scrutinizer in the wilds of Poetry, as the bee of Twickenham.

Hobbes is stiff, jejune, and crabbed; devoid of ornament, and destitute of taste: he cramps, huddles, mutilates, and burlesques his author: he is coarse, and vulgar, and flat beyond the insipidity of verbal prose.

Homer, in the hands of the rigid philosopher of Malmesbury, undergoes the harsh discipline of the dwarfs compressed in boxes by the ancients [1]. The unmerciful strictures of the operator not only prevent an appearance of the body in its native form and just proportions, but crush it to deformity. A translator like this, in all respects illaudable, could have but slender charms for the hilarity and elegance of a teeming fancy and an improved taste: and accordingly the obligations of Pope to Hobbes are few and trivial.

The chief merit of Ogilby consists in a commendable and uniform fidelity to the sense of his author. As a poet, his pretensions to praise of any kind can scarcely be supported: he has neither animation of thought, accuracy of taste, sensibility of feeling, nor ornament of diction. Yet our translator

[1] See Longinus de sub. sect. ult.

will be found to have consulted his version with unremitting steadiness, and to have profited by his rhymes in more instances than would be previously supposed. The similar structure of his versification may be reasonably deemed a principal cause of such particular attention from Pope, who reflects upon this translator, by condescending to borrow from him, an honour, which his own solitary efforts would never have procured; and has thus secured, perhaps, the future existence of a version, just sinking into the gulph of perpetual oblivion.

Pretty! in amber to observe the forms
Of hairs, or straws, or dirt, or grubs, or worms!
The things, we know, are neither rich nor rare,
But wonder how the devil they got there.

As I have occasionally quoted, for the entertainment of the reader and to relieve the dryness of verbal criticism, several translators, subsequent to Pope; it may be expected, that I should pass a short judgement upon them also.

In the year 1740 H. Travers published by subscription a miscellaneous collection of poetry: among which are translations of the three first Iliads, and from the sixth the story of Bellerophon. The whole of this collection evinces a man of genuine poetic talents; and the translations just mentioned are executed with considerable ability. But he treads closely in the steps of Pope: and, though he frequently improves on his predecessor, the general effect of his version is cold and feeble in comparison, and sufficiently shews at every step the extent of his obligations to the model, which lay before him. He

too, though a man of learning, has supinely adopted some of his master's misrepresentations of their author.

The merits of Mr. Cowper it is much more difficult to estimate, with a benevolent regard at the same time to the sacred feelings of an amiable writer, under a reverence inspired by a man of fine genius, and with justice to the public by a religiously scrupulous adherence to sincerity. I speak with unwilling emphasis, but unaffected hesitation, when I assert, If my own ears are not absolutely unattuned to the mellifluous cadence of poetic numbers, the structure of Mr. Cowper's verse is harsh, broken, and inharmonious, to a degree inconceivable in a writer of so much original and intrinsic excellence. His fidelity to his author is, however, entitled to unreserved praise, and proclaims the accuracy and intelligence of a critical proficient in his language. The true sense of Homer and the character of his phraseology may be seen in Mr. Cowper's version to more advantage beyond all comparison, than in any other translation whatsoever within the compass of my knowledge. His epithets are frequently combined after the Greek manner, which our language most happily admits, with singular dexterity and complete success: his diction is grand, copious, energetic, and diversified; full fraught with every embellishment of poetic phraseology: his turns of expression are on many occasions hit off with most ingenious felicity; and there are specimens of native simplicity also in his performance, that place him at least on a level with his author, and vindicate his title in this respect to a superiority over all his predecessors in

xcii GENERAL OBSERVATIONS.

this most arduous and painful enterprize. Boswell, in his life of Johnson, has spoken of Mr. Cowper's translation with an unfeeling petulance, with an insolent dogmatism, perfectly congenial to that rash and audacious censor [κ].

In conclusion, I must solicit the indulgence of the reader, whilst I detain his attention by a few words concerning myself more immediately, and, in particular, on my conduct as the editor of these noble poems. I have some explanations to give, many apologies to make, and much candour to implore, or ever I can expect a favourable acceptance of my labours.

It did not appear to fall within my province, as the publisher of an English version, to digress into criticisms, verbal or sentimental, on Homer himself; into disquisitions on points of history and geography, and the oeconomical distribution of his poem: animadversions of this kind, therefore, will be sparingly discovered, and only on occasions, when they were immediately demanded from their connection with the translation of our poet. What I conceived to have become my principal duty, under this engagement, was, 1. To point out the material deviations of the translator from the sense of his original: 2. To open

[κ] This sentence would have been accompanied by some additional chastisement; but the object of it is beyond the reach of human reformation:

From zeal or malice now no more to dread;
And English vengeance wars not with the dead.

GENERAL OBSERVATIONS. xciii

the sources of these deviations, and at the same time exhibit the versions of those predecessors, by which he had essentially modelled his own: and 3. lastly, To pass a free censure, to the best of my judgement, on the defects of his versification, that I might prevent as far as possible the pernicious effects of weighty authority from so distinguished an example; and might thus contribute, as far as the mediocrity of my talents and taste would enable me, to the melioration of English poetry.

1. A deficiency of classical knowledge could not fail of detection during the progress of so long a work as the translation of Homer's Iliad, though he is the most simple and perspicuous of writers: and Pope's aberrations from the sense of his author are much too oblique and frequent to be explained on any other conceivable hypothesis, without a gross impeachment of his character as a literary profligate: otherwise, it were a most fraudulent imposture on the public, and an immoral violation of this reasonable confidence, that a man, who profited so abundantly by his undertaking [L] should spare no labour within the compass of his abilities in a conscientious discharge

[L] But thanks to Homer since I live and thrive,
 Indebted to no prince or peer alive,
 are his own words of himself and his translation; uttered, alas! with little truth and less modesty. The list of his subscribers is emblazoned with royalty and nobility; and the man, who condescends to solicit the public for subscriptions, let his genius and accomplishments be as eminent as they please, is *indebted* to the benefaction of every contributor.

xciv GENERAL OBSERVATIONS.

of his engagement. Had he been adequately versed, therefore, in the language of his author, such a neglect, as experiment will prove upon him, would demonstrate an indifference to his duty, or a lazy precipitation in the completion of his task, for which no apology can be offered. And it seemed of some moment, as a literary curiosity at least, that some examiner, not incompetent to such an office, should submit to the invidious drudgery of pointing out to the English reader in what respects this sublime and elegant production disagreed with its great original.

2. It seemed also, not unlikely to be productive of some amusement to the lovers of poetry, and a help to the formation of a true estimate of our poet's merit in this work, to trace his steps through the paths of his predecessors, as far as they were discoverable now. Perhaps, however, the deduction from his praise of invention on this score may be more than counterbalanced by the result of comparison in favour of his taste: by contemplating the rich tissue of poetical embellishment, in which he has so gorgeously enrobed the rags and nakedness of his predecessors. They at least, as I before insinuated, are indebted to him for innumerable specimens of their straw preserved in the pellucid amber of his genius; for abundant conversions of their disregarded and forgotten rubbish by his magic touch into the purest gold.

3. It may appear on the first aspect, with every semblance of propriety, a most hardy and unwarrantable presumption, an unequivocal token of an overweening confidence in my own attainments, for an

uninspired resident in the very lowest regions of Parnassus, who “glows while he reads, but trembles as he writes;” to have ventured not only an indication of the failings of Pope, but a frequent attempt to compensate or correct them. I must entreat the reader, however, to consider me in my true character; not as an absurd pretender to rivalry in my substitutions, but merely as an officious adventurer in his service, by endeavouring his gratification through a more pleasant medium than a dry recital of remarks in unadorned prose; and this too with the sacrifice of all selfishness in so unreserved an exposure of myself to an imputation of audacity and the free lash of ridicule. But my chief intention by this conduct was, to give some intimation of the manner, in which Pope might have delineated the phrase and sentiment of his author with inculpable precision; with no extinction of fire, and no impediment to the flowing facility of his numbers. I regard myself as little more than the lifeless guide-post, stationed merely to point the road; not as the vigorous traveller, who can pursue it. It is within the reach of very moderate discernment and very slender talents to descry mistakes; but true genius only can correct them. It is a fact indubitably certain, that an accurate knowledge of the Greek tongue would have enabled Pope to give us a translation of Homer perfectly precise and faithful, without hazard of evaporation to a single atom from the vital spirit of poetic phrenzy.

I have much reason also to apprehend satiety and disgust on the part of my reader from a current similarity of remark; which, however, seemed in-

xcvi GENERAL OBSERVATIONS.

separable from the requisition of my undertaking: and with still stronger apprehension may I suppose the probability of weariness from a sameness of expression in the delivery of these remarks. But I chose to encounter this danger, in preference, on the one hand, to the self-torment of perpetual excursion in pursuit of new expression; and, on the other, to the censure of most ridiculous and pedantic affectation, by a disproportionate investment of meager criticisms in the gorgeous habiliments of technical and sonorous phrase [M]. Who could exclaim, without a most ridiculous self-sufficiency, for the $\Pi\alpha\sigma\tau\omega$ of Archimedes to move a brick, or elevate a feather?

Parturiunt montes, nascetur ridiculus mus.

The mountains labour, and a mouse is born.

Lastly; to remove from myself no improbable accusation of censorial malignity, imputable either to constitutional sourness, to an envious disparagement of unattainable accomplishments, or an insolent affectation of delicate sensibility and superior discernment; I must advertise the reader, that to notice imperfections was more consonant to my duty, than to expatiate on excellence. The numberless elegances of Pope's translation would in this case have reduced me to the necessity of perpetual exclamation only, with no great deference to the taste and sagacity of the

[M] Quod alibi magnificum, tumidum alibi: et, quæ humilia circa res magnas, apta circa minores videntur: et, sicut in oratione nitidâ, notabile est humiliter verbum, et velut macula; ita à sermone tenui sublime nitidumque discordat, fitque corruptum, quia in plano tumet. Quintil. instit. orat. viii. 3.

GENERAL OBSERVATIONS. xcvii

reader: Pulchrè, benè, rectè! must have been the wearisome and monotonous burthen of every paragraph. The gay profusion of poetic flowers through this paradise of the Muses beams with a bloom of beauty, and breathes with a gale of fragrance, which must excite vibrations of pleasure on the dull sensorium even of the most inanimate observer; and will charm the more delicate sensations of sympathetic souls with inexpressible and eternal rapture!

— — — — — As when to them, who sail
Beyond the Cape of Hope, and now are past
Mozambic, off at sea north-east winds blow
Sabeian odours from the spicy shore
Of Araby the blest: with such delay
Well pleas'd, they slack their course, and many a league
Cheer'd with the grateful smell old Ocean smiles.

GILBERT WAKEFIELD.

Hackney, Sept. 21, 1795.

THE ARGUMENT.

THE
FIRST BOOK

OF THE
ODYSSEY.

VOL. I.

B

THE ARGUMENT

OF THE

OF THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

THE

B

Vol. I

THE ARGUMENT.

Minerva's Descent to Ithaca.

THE Poem opens within forty-eight days of the arrival of Ulysses in his dominions. He had now remained seven years in the island of Calypso, when the Gods assembled in council proposed the method of his departure from thence, and his return to his native country. For this purpose it is concluded to send Mercury to Calypso, and Pallas immediately descends to Ithaca. She holds a conference with Telemachus, in the shape of Mentis King of the Taphians; in which she advises him to take a journey in quest of his Father Ulysses, to Pylos and Sparta, where Nestor and Menelaus yet reigned; then, after having visibly displayed her divinity, disappears. The suitors of Penelope make great entertainments, and riot in her palace till night. Phemius sings to them the return of the Grecians, till Penelope puts a stop to the song. Some words arise between the suitors and Telemachus, who summons the council to meet the day following. P.

NOTES PRELIMINARY.

WE shall proceed in the same method through the course of these Annotations upon the *Odyssæy*, as those in the *Iliad*; considering Homer chiefly as a Poet, endeavouring to make his beauties *understood*, and not to praise without a reason given. It is equally an extreme, on the one hand to think Homer has no human defects; and on the other to dwell so much upon those defects, as to depreciate his beauties. The greater part of Criticks form a general character, from the observation of particular errors, taken in their own oblique or imperfect views; which is as unjust, as to make a judgment of the beauty of a man's body from the shadow it happens to cast, in such or such a position. To convince the Reader of this intended impartiality, we readily allow the *Odyssæy* to be inferior to the *Iliad* in many respects. It has not that sublimity of spirit, or that enthusiasm of poetry; but then it must be allowed, if it be less noble, it is more instructive: the other abounds with more Heroism, this with more Morality. The *Iliad* gives us a draught of Gods and Heroes, of discord, of contentions, and scenes of slaughter; the *Odyssæy* sets before us a scene more amiable, the landscapes of nature; the pleasures of private life, the duties of every station, the hospitality of antient times; a less busy, but more agreeable portrait. The *Iliad* concludes with the ruin, the *Odyssæy* with the happiness of a nation. Horace was of the same opinion, as is evident from the epistle to Lollius.

“ Seditiōne, dolis, scelere, atque libidine, & ira,

“ Iliacos intra muros peccatur & extra.

“ Rursus, quid virtus & quid sapientia possit,

“ Utile proposuit nobis exemplar Ulyssæm.”

P.

In a copy of the *first* edition of the *Odyssæy*, I find the following MS. memorandum:

“ Mr. Brome translated of Pope's *Odyssæy* the following books,
“ viz. ii. vi. viii. xi. xii. xvi. xviii. xxiii.

“ Mr. Fenton these, viz. i. iv. xix. xx.

“ This account I had from Mr. Brome.

“ WILL. NOBLE.

“ This paper I had from Mr. Noble.

“ WILL. THOMPSON.”

T H E

FIRST BOOK

OF THE

O D Y S S E Y.

THE Man, for Wisdom's various arts re-
nown'd,
Long exercis'd in woes, oh Muse! resound.

N O T E S.

Ver. 1. *The Man, for Wisdom, &c.*] Homer opens this Poem with the utmost simplicity and modesty; he continually grows upon the reader,

“ Non fumum ex fulgore, sed ex fumo dare lucem

“ Cogitat, ut speciosa dehinc miracula promat.”

Cicero lays this down as a rule for the Orator, *Principia verenda, non elatis intensa verbis*; and Horace for the Poet, *Nec sic incipies, &c.* He proposes the beginning of the *Odyssey* as a pattern for all future poems, and has translated them in his *Art of Poetry*.

“ Dic mihi, Musa, virum, captæ post tempora Trojæ,

“ Qui mores hominum multorum vidit, & urbes.”

May I be forgiven the arrogance, if I should offer a criticism upon this translation? The *sufferings* of Ulysses are the subject of

Who, when his arms had wrought the destin'd fall
Of sacred Troy, and raz'd her heav'n-built wall,

the whole *Odyssey*, and yet Horace has omitted the mention of those sufferings: *ὅς μάλ' ἀπολλὰ πλάγχθη*. There is another word also which seems essential, that is, *πολύτροπον*, this is likewise omitted. For the sufferings of Ulysses, and the wisdom by which he extricated himself from them, enter into the very design of the Poem. But indeed in another place he has plainly had regard to all these circumstances.

“ *Qui domitor Trojæ, multorum providus urbes*

“ *Et mores hominum inspexit, latumque per æquor*

“ *Dum sibi, dum sociis, reditum parat, aspera multa*

“ *Pertulit*” ————— *Epist. ad Loll.*

I must also refute a criticism of Rapin, who will have it that the word *πολύτροπος* includes a character of craft and low cunning, unworthy of a brave spirit. But Eustathius admirably vindicates the Poet in this respect; he shews us that *τρόπος* no where in Homer signifies (*ἥθη*) or Morals; and that it implies a man who could accommodate himself to every condition of life; one who in the worst estate had still a reserve to free himself from it; it therefore, says he, signifies a man that through experience has learned wisdom. I have likewise the authority of Horace for this sense, in the above-cited passage,

“ *Qui domitor Trojæ, multorum providus urbes.*”

I take *providus* in this place to signify not only a man who noted the manners of various nations with care, but also one who in calamity could foresee methods to extricate himself from it. And surely nothing can be more unjust than what Rapin objects against Ulysses, in employing his wisdom only in his own preservation, while all his companions were lost: Homer himself sufficiently refutes this objection, and directly tells us, that he employed his wisdom in the care of their safety, but that they through their folly defeated his wisdom. The words of Homer, says Eustathius, shew that a wise man neglects not his friends in adversity. But, says Rapin, what could oblige Homer to begin with so dishonourable an action, and place the greatest weakness of his Hero in the very frontispiece of his Poem? and invoke his Muse to sing the man who with difficulty saved himself, and suffered his companions to be destroyed? There had been some weight in this objection,

Wand'ring from clime to clime, observant stray'd,
 Their manners noted, and their states survey'd. 6

if Ulysses had saved his own, with the loss of their lives; but I cannot see any dishonour in his preserving himself by wisdom, when they destroyed themselves by folly: it was chiefly by storms that they perished; it can be no imputation to his character, not to be able to restrain the effects of a tempest: he did all that a wise man could do, he gave them such admonitions upon every emergency, that if they had pursued them, they had been preserved as well as Ulysses. P.

Ver. 1. *For Wisdom's various arts renown'd.*] Bossu's observations in relation to this Epithet πολέτροπος, given to Ulysses, is worth transcribing. The Fable of the Odyssey (says he) is wholly for the conduct and policy of a State: therefore the quality it requires is *Wisdom*; but this virtue is of too large an extent for the simplicity which a just and precise *character* requires; it is therefore requisite it should be limited. The great art of Kings is the mystery of *Diffimulation*. It is well known, that Lewis the Eleventh, for the instruction of his son, reduced all the *Latin language* to these words only, viz. *Qui nescit dissimulare nescit regnare*. It was likewise by this practice that Saul began his reign, when he was first elected, and as yet full of the Spirit of God. The first thing we read of him in holy writ is, * that he made as if he did not hear the words which seditious people spoke against him.

This then is the *character* which the Greek Poet gives his Ulysses in the Proposition of his Poem, he calls him ἄνδρα πολέτροπον; to denote this prudent diffimulation, which disguised him so many ways, and put him upon taking so many shapes.

Without any thing having been mentioned of Circe, who detained him with her a whole year, and who was famous for the transformations she made of all sorts of persons; the reader finds him at first with Calypso the daughter of wise Atlas, who bore up the vast pillars that reached from earth to heaven, and whose knowledge penetrated into the depths of the unfathomable Ocean: that is to say, who was ignorant of nothing in Heaven, Earth or Sea. And as the first product and principal part of so high, so

* Ille vero dissimulabat se audire. Reg. lib. i.

On stormy seas unnumber'd toils he bore,
Safe with his friends to gain his natal shore:

solid, and so profound a knowledge, was to know how to conceal one's self; this wise man called his daughter by a name that signified a * *secret*. The Poet makes his Hero, whom he designed for a Politician, to stay seven whole years with this Nymph. She taught him so well, that afterwards he lost no opportunity of putting her lessons in practice: for he does nothing without a disguise. At his parting from Ogygia he is cast upon the Isle of Phæacia: as kind as his reception was, yet he stays till the night before he went off, e'er he would discover himself. From thence he goes to Ithaca: the first adventure that happened to him there was with Minerva, the most prudent among the Deities, as Ulysses was the most prudent among men. She says so expressly in that very passage. Nor did they fail to disguise themselves. Minerva takes upon her the shape of a shepherd, and Ulysses tells her he was obliged to fly from Crete, because he had murdered the son of King Idomeneus. The Goddess discovers herself first, and commends him particularly, because these artifices were so easy and natural to him, that they seemed to be born with him. Afterwards the Hero under the form of a beggar deceives first of all Eumeus, then his son, and last of all his wife and every body else, till he found an opportunity of punishing his Enemies, to whom he discovered not himself till he killed them, namely on the last night. After his discovering himself in the Palace, he goes the next day to deceive his father, appearing at first under a borrowed name; before he would give him joy of his return. Thus he takes upon him all manner of shapes, and dissembles to the very last. But the Poet joins to this character a valour and a constancy which render him invincible in the most daring and desperate adventures. P.

This poor introductory couplet was formed on *Dryden's* exordium to the *Iliad*:

The wrath of Peleus' son, O *Muse*! resound.

May the following substitution be proposed?

The various wisdom, and th' adventurous fate
Of that much-suffering man, O! *Muse*, relate,

* Καλύπτειν.

Vain toils ! their impious folly dar'd to prey
 On herds devoted to the God of Day ;
 The God vindictive doom'd them never more
 (Ah men unblest'd !) to touch that natal shore.
 Oh snatch some portion of these acts from fate,
 Celestial Muse ! and to our world relate.

Who raz'd Troy's sacred bulwarks, widely stray'd,
 Saw numerous states, their policies survey'd.

Ver. 3. *Who, when his arms had wrought the destin'd fall
 Of sacred Troy ———]*

Whence is it that Ulysses is said to have overthrown Troy ?
 and not Achilles, who was of more remarkable courage than
 Ulysses ? Eustathius tells us, that the destruction of Troy ought
 to be ascribed chiefly to Ulysses, as he not only took away the
Palladium, but was the inventor of the stratagem of the wooden
 horse, by which that city was conquered. Virgil in his second
 book of the *Æneis* gives us a noble description of its destruction,
 by which we find that Ulysses was not only the contriver of its
 ruin, but bore a great share in the actions of the night in which
 that city was overturned. P.

Ver. 7.] Thus exactly to the original :

His mind by sea vexations numerous bore.

Ver. 9. *Vain toils ! their impious folly, &c.]* By this single
 trait, Homer marks an essential difference between the *Iliad* and
 the *Odyssey* ; namely, that in the former Poem the people perished
 by the folly of their Kings :

“ Quicquid delirant reges, plectuntur Achivi.”

In this, the people perish by their own folly, while their Prince
 omits nothing to procure their felicity. A plain reason why the
Odyssey is more calculated for the people, than the *Iliad*. Dacier.

P.

Ver. 12.] Chapman is faithful.

O men unwise,
 They perisht by their own impieties.

Ver. 13. *Oh snatch some portion of these acts from fate.]* It
 may be asked why the Poet invokes the Muse to recount only part

Now at their native realms the Greeks arriv'd;
All who the wars of ten long years surviv'd, 16

of the sufferings of Ulysses? and why those words, *To Us also*, are inserted? To the first it may be answered, that an heroick Poem dwells chiefly upon incidents of importance, and passes over every thing that does not contribute to raise our idea of the Hero, or the main design of the Poem. To the other Eustathius answers several ways: either, says he, the word *καὶ* is to be taken as an expletive, as it is in a thousand places in Homer; or it means that this is a subject so considerable, that it will be a theme to many poets: or that being a true History it had spread over many nations of the world, and that Homer himself received the story of the Poem from Ægypt; and then the meaning will be, "Sing, oh Muse, to the Greeks as well as to other nations, the sufferings of Ulysses." I should prefer the first as being the most natural: the rest seem forced, and consequently improper for the opening of a Poem, where the utmost plainness is necessary; especially, if we consider that Ulysses was a Grecian, and it is not probable that the Grecians should be the least acquainted with the story, or the latest to celebrate the actions, of a Grecian. P.

Ver. 15. *Now at their native realms the Greeks arriv'd.*] It is necessary for the better understanding of the Poem, to fix the period of Time from which it takes its beginning: Homer, as Eustathius observes, does not begin with the wanderings of Ulysses; he steps at once into the latter end of his actions, and leaves the preceding story to be told by way of narration. Thus in his Iliad, he dates his Poem from the anger of Achilles, which happened almost at the conclusion of the Trojan war. From hence Horace drew his observation in his *Arte Poet.*

"Semper ad eventum festinat; & in medias res

"Non secus ac notas, auditorem rapit."

There are but forty-eight days from the departure of Ulysses from Calypso, to his discovery in Ithaca; he had been one year with Circe, and seven with Calypso, when the Gods dispatched Mercury to that Goddess; from which point of time we are to date the Odyssey.

This observation gives a reason why the Poet invokes the Muse to recount the wanderings of this Hero in part only; for Ulysses, as appears from the beginning of the ninth book, after he left

And 'scap'd the perils of the gulfy Main,
 Ulysses sole of all the victor train,
 An exile from his dear paternal coast,
 Deplor'd his absent Queen, and Empire lost. 20
 Calypso in her caves constrain'd his stay,
 With sweet, reluctant, amorous delay :
 In vain—for now the circling years disclose
 The day predestin'd to reward his woes.

the shores of Troy, was driven to Ismarus of the Ciconians. An Historian must have begun from the fall of Troy, and related his wanderings with truth and order; for History is chiefly for instruction: but a Poet takes another method, and disposes every circumstance arbitrarily; he chuses or rejects, as suits best with his principal design, and in such a manner as to give at once delight and instruction. P.

Ver. 19.] The rhymes are not sufficiently coincident. I shall propose a couplet more unexceptionable in this respect:

Sad exile from his dear paternal shores!
 His empire lost, and absent queen, deplores.

Ver. 21. *Calypso in her caves constrain'd his stay.*] To the Remark before cited of Bessu, upon the abode of Ulysses with Calypso, may be added this of the Abbé Fraguier: that his residing seven years in the caves of Calypso (the Goddess of Secrecy) may only mean that he remained so long hid from the knowledge and inquiry of all men; or that whatever befel him in all that time, was lost to History, or made no part in the Poem. P.

Ver. 22.] A verse, very happily transplanted, in my opinion, from *Paradise Lost*, iv. 311.

— coy submission, modest pride,
 And sweet, reluctant, amorous delay:

A passage, which the learned reader may be pleased to compare with one of *Claudian*, de Mall. Theod. conf. v. 246.

— rigidi sed plena pudoris
 Elucet gravitas fastu jucunda modesto.

Ver. 24.] Rather,
 The day predestin'd to conclude his woes.

At length his Ithaca is giv'n by Fate, 25
 Where yet new labours his arrival wait ;
 At length their rage the hostile Pow'rs restrain,
 All but the ruthless Monarch of the Main.
 But now the God, remote, a heav'nly guest,
 In Æthiopia grac'd the genial feast, 30

Ver. 27.] Or thus, with greater perspicuity, and faithfulness :

At length their rage the *pitying gods* restrain.

Chapman gives the passage more fully, and after a little correction may be quoted with pleasure :

The Gods at length took pity ; all but he,
 That circles with the cincture of the sea
 The spacious Earth : he still indulg'd his ire,
 And made the shores of Ithaca retire.

Ver. 28. *All but the ruthless Monarch of the Main.*] It may be asked why Neptune is thus enraged against Ulysses? Homer himself tells us, because that Hero had put out the Eye of his son Cyclops. But if we take Neptune by way of Allegory for the Ocean, the passage implies, that the sufferings of Ulysses were chiefly by sea ; and therefore poetry, which adds a grandeur to the meanest circumstance, introduces the God of it as his greatest enemy. *Eustathius.* P.

Ver. 30. *In Æthiopia, &c.*] Strabo in his first book delivers his opinion, that “ the ancient Grecians included all those people “ who lived upon the southern Ocean, from east to west, in the “ general name of Æthiopians, and that it was not confined to “ those only who lay south of Egypt.” Ptolemy says, “ that “ under the Zodiack, from east to west, inhabit the Æthiopians, “ black of colour.” And elsewhere the same Geographer divides Æthiopia into the eastern and the western. These eastern and western Æthiopians were separated by the Arabian or Ægyptian Gulf ; which though never mentioned by Homer, as Aristarchus remarked, yet it is not probable (says Strabo) that he should be ignorant of it, it being but a thousand stadia distant from the Mediterranean, when he knew the Ægyptian Thebes, which was four times as far off. *Strab. Plin. Spondan.*

I will not repeat what was observed upon the Gods being gone to the Æthiopians, in the first book of the Iliad ; it is sufficient in

(A race divided, whom with sloping rays
 The rising and descending Sun surveys)
 There on the world's extreamest verge, rever'd
 With hecatombs and pray'r in pomp prefer'd,
 Distant he lay : while in the bright abodes 35
 Of high Olympus, Jove conven'd the Gods :
 Th' assembly thus the Sire supreme addrest,
 Ægythus' fate revolving in his breast,
 Whom young Orestes to the dreary coast
 Of Pluto sent, a blood-polluted Ghost. 40

Perverse Mankind ! whose Wills created free,
 Charge all their woes on absolute Decree ;

general to observe, that the Æthiopians were a people very religious towards the Gods, and that they held a pompous feast twelve days annually to their honour ; and in particular, that the Poet very judiciously makes use of this solemnity to remove Neptune out of the way, who was the enemy of Ulysses, that he may with the greater security bring off his Hero from Calypso's Island. *Eustathius.* P.

This couplet does not express the genuine sense of the original. Thus ?

A race far sever'd ; where the sun ascends
 From Ocean's bed, and where his circuit ends.

Chapman is faithful to his author with elegance and great accuracy, but gives us one of his own conceits, in which he gratified to the full the propensity of his age :

(In two parts parted ; at the sunnes descent,
 And underneath his golden orient,
 The first and last of men) t' enjoy their feast
 Of buls and lambes, in hecatombs addrest.

Ver. 35.] Rather,
Well-pleas'd he lay.

Ver. 41. *Jupiter's speech.*] The solemnity and sententiousness of this speech is taken notice of by Eustathius ; and surely Poetry

All to the dooming Gods their guilt translate,
 And Follies are miscall'd the Crimes of Fate.
 When to his lust Ægyfthus gave the rein, 45
 Did Fate, or We, th' adult'rous act constrain?

must be highly valuable, when it delivers such excellent instructions. It contained the whole of religion among the ancients; and made Philosophy more agreeable. This passage is an instance of it, a passage worthy of a Christian; it shews us that the Supreme Being is sovereignly good; that he rewards the just, and punishes the unjust; and that the folly of man, and not the Decree of Heaven, is the cause of human calamity. P.

Ver. 41.] Chapman, considering his age, is excellent, and much closer to his model than our translator:

His memorie to the Immortals then
 Mov'd Jove thus deeply: O how falsely men
 Accuse us Gods, as authors of their ill,
 When, by the bane their owne bad lives instill,
 They suffer all the miseries of their states,
 Past our inflictions, and beyond their fates.

Ver. 45. *Ægyfthus*.] It is difficult to find a reason why, in the original, Jupiter should give such an honourable appellation to Ægyfthus, as ἀμύμων, *unblameable*, who had dishonoured the bed of Agamemnon, and taken his life away; especially in that very instant when he condemns the Fact with so great solemnity. Eustathius says, that Homer, an enemy to censure and invective, introduces that God as having respect only to his good qualities, and commending him for his general character; and adds that it had been an indecency in the Poet to have given countenance to that base custom by the authority of Jupiter. Dacier is not satisfied with this reason, and tells us that Homer gives Ægyfthus this title, to vindicate Jupiter from the imputation of his crimes: he gives us to understand that Heaven is not the cause of man's failings; that he is by Creation able to act virtuously, and that it is through his own misconduct that he deviates into evil; and therefore the meaning is this; "Jupiter calling to mind Ægyfthus, that Ægyfthus whom he had created wise and virtuous, and made capable to sustain that character." And this agrees

Did Fate, or We, when great Atrides dy'd,
 Urge the bold traitor to the regicide?
 Hermes I sent, while yet his soul remain'd
 Sincere from royal blood, and faith profan'd; 50

admirably with the beginning of the speech of Jupiter, who there vindicates his own Divinity.

But if this should seem too refined, it may be sufficient to take the word in that good sense which Ægythus might have deserved for many good qualities: thus Achilles is called the *swift of foot*, even when he stands, or sleeps; the first being his general character. It may be further confirmed by a passage something resembling it in the holy Scriptures: the Ægyptian midwives were guilty of a lye to Pharoah, and yet God pardons it, and blesses them: he blesses them not because they lyed, but because they preserved the children of the Israelites. P.

Ver. 49. *Hermes I sent, &c.*] It would be endless to observe every moral passage in the *Odyssey*, the whole of it being but one lesson of Morality. But surely it must be a pleasure to the Reader to learn what notions the ancients had of a Deity, from the oldest book extant, except the book of Moses.

Jupiter here declares that he never fails to warn mankind from evil, and that he had sent Mercury for this purpose to Ægythus. It may be asked what is this Mercury whom Jupiter sends? It is the light of Nature, which Heaven implants in the breast of every man: and which, as Cicero says, is not only more ancient than the world, but co-eval with the Master of the world himself. He writes to this effect: *There was from the beginning such a thing as Reason, a direct emanation from Nature itself, which prompted to good, and averted from evil. A Reason which did not then become a law, when it was first reduced to writing, but was so even from the moment it existed, and it existed from ever, of an equal date with the divine Intelligence: it is the true and primordial Law, proper to command and to forbid, it is the Reason of the great Jupiter.*

That Reason of the supreme Being, is here called Mercury; that Reason flowing from God, which is constantly dictating to the most corrupted hearts, *this is good, or this is evil*. Hence arose an ancient Proverb, recorded by Simplicius, *Reason is a Mercury to all men*. Epictetus [lib. iii. Arrian.] says, *Apollo knew*

To warn the wretch, that young Orestes, grown
 To manly years, should re-assert the throne.
 Yet impotent of mind, and uncontroll'd,
 He plung'd into the gulf which Heav'n fore-
 told.

Here paus'd the God ; and pensive thus replies
 Minerva, graceful with her azure eyes. 56
 O thou ! from whom the whole creation springs,
 The source of pow'r on earth deriv'd to Kings !
 His death was equal to the direful deed ;
 So may the man of blood be doom'd to bleed ! 60

that Laius would not obey his Oracle. Apollo nevertheless did not neglect to prophesy to Laius those evils that threatened him. The goodness of the Divinity never fails to advertise mankind ; that source of truth is ever open and free : but men are ever incredulous, disobedient, and rebellious. Dacier. P.

Ver. 57. *Minerva's speech.*] It may be asked what relation Ulysses has to Ægythus, that the mention of the one should immediately give occasion for the remembrance of the other ? And it may appear unnatural in the Poet to give rise to his Poem by so unexpected a transition from Ægythus to Ulysses. Eustathius vindicates Homer, by shewing that it is not only beautiful but natural, to take rise from what offers itself to our immediate observation. What can be more natural, when Jupiter is relating how he punishes the wicked, than for Wisdom or Minerva to suggest, that the good ought to be rewarded ? There is no forced introduction, no artful preparation ; but the whole arises from the occasion, which is a great beauty. *Eustathius. P.*

Ogilby is not despicable ; and has contrived a sacrificial comment in honour of his royal master :

Then Pallas ; Thou who rul'st these bles'd abodes,
 Great king of kings, and father of the gods,
 Deservedly he fell, and may they all
 Who murder princes, in like manner fall,

But grief and rage alternate wound my breast
 For brave Ulysses, still by Fate oppress'd.
 Amidst an isle, around whose rocky shore
 The forests murmur, and the surges roar,
 The blameless hero from his wish'd-for home 65
 A Goddess guards in her enchanted dome.
 (Atlas her fire, to whose far-piercing eye
 The wonders of the deep expanded lie;

Ver. 63. *Amidst an isle, &c.*] There was, according to true history, such an island of Calypso, of which Strabo writes; that Solon gives an account of the island Atlantis bordering upon Ægypt, and that he went thither to make inquiry, and learned that an island was once there, but by time was vanished. *Eustathius.* P.

This is very elegant, but Ogilby is in one respect more accurate:

A sea-guirt isle, the navel of the main,
 And fair Calypso's blandishments detain.

But Fenton was fresh at the employment, and appears at present to make no use of his predecessors; nor languishes into carelessness: which gives ease to his commentator.

Ver. 67. *Atlas her fire, to whose far-piercing eye
 The wonders of the deep expanded lie;
 Th' eternal columns which on earth he rears
 End in the starry vault, and prop the spheres.]*

Atlas is here said to understand all the depths of the sea: but the epithet *ὀλοόφρων* applied to him, has two different significations. It implies either, *one whose thoughts are full of terrible and dismal things*, or *one who has infinite and unbounded views*, and it is doubtful which of them Homer means. To reconcile both, may we not think our Author had heard something of the ancient tradition which makes Atlas the same person with Enoch, and represents him as a great astronomer, who prophesied of the universal deluge, and exhorted mankind to repentance? Therefore he named his son Methuselah, to shew that after his death the waters should

Th' eternal columns which on earth he rears
 End in the starry vault, and prop the spheres.) 70
 By his fair daughter is the chief confin'd,
 Who sooths to dear delight his anxious mind :

overspread the face of the earth. His continual lamentations on this occasion caused him to be called the *Weeper*; for the world is always an enemy to melancholy predictions. Thus Homer upon the credit of this tradition might very well call *Atlas*, one whose thoughts ran upon dismal things, or one whose views and cares were vastly extended.

I insist no otherwise upon this, but as a conjecture; yet it is further strengthened by what follows in the next lines: *That Atlas sustains those columns, which being fixed upon the earth support the Heavens.* This is generally interpreted of his great skill in Astronomy and Geography. But may not the reason be more particular? Since Atlas or Enoch had prophesied of the Deluge, and since that prediction was looked upon as the effect of his skill in Astronomy; might it not be said he knew the abysses of the Sea, and sustained the pillars of Heaven, to express that he knew how the fountains of the deep, and the waters above the Heavens should unite to drown the earth?

As to the image of the *pillars of Heaven*, it is frequent in the sacred books, and used to express the height of vast mountains. (Pindar calls *Ætna* the *ἐπ' ἀνίας κίονα* :) and there might probably be something more particular that furnished Homer with this idea; I mean the pillars of Hercules, well known in his time, and neighbouring to the mountain he describes. *Dacier.*

See the description of this mountain in the fourth book of Virgil, where the same image is preserved without any hint of allegory: as indeed it is no more than a poetical manner of expressing the *great height and extensive prospect* of the mountain. P.

Ver. 72. *Dear delight.*] This phrase, which I cannot admire, might be supplied in the correction by Pope, who employs it in his *Imitations of Horace*, sat. ii. 1. 75.

Peace is my dear delight.

Successless all her soft caresses prove,
 To banish from his breast his Country's love;
 To see the smoke from his lov'd palace rise, 75 }
 While the dear isle in distant prospect lies, }
 With what contentment could he close his eyes?
 And will Omnipotence neglect to save
 The suffering virtue of the wise and brave?
 Must he, whose altars on the Phrygian shore 80
 With frequent rites, and pure, avow'd thy pow'r,

Ver. 75. *To see the smoke from his lov'd palace rise.*] There is an agreeable tenderness in this image, and nothing can better paint the ardent desire a man naturally has to review his native country after a long absence. This is still stronger than that which Cicero extols in several places of his works, that Ulysses preferred the sight of Ithaca to the immortality proffered him by Calypso. He here desires to purchase, at the price of his life, the pleasure, not of returning to his country, but even of seeing at a distance the very smoke of it. *Dacier.*

There are some things dispersed in this speech of Pallas, which I shall lay together; as that Minerva makes it an aggravation to the calamity of Ulysses, to be detained by a Goddess that loves him; that he is inclosed in an island; and she adds, round which the Seas flow; as if that was not common to all islands; but these expressions are used to shew the impossibility of the escape of Ulysses, without the interposition of Jupiter.

In the conclusion she observes, that Ulysses never neglected to sacrifice before Troy: this is said to shew the great piety of Ulysses, who not only paid his sacrifices in Ithaca, where he abounded in riches, but amongst strangers in an enemy's country, where there might be a scarcity of offerings. *Eustathius.* P.

Ver. 80.] Perhaps, the following substitution may be approved, on account of the imperfect rhymes of this translation:

Must he, by whom on Phrygia's shore were given
 Such grateful victims to the powers of heaven.

Be doom'd the worst of human ills to prove,
Unblest'd, abandon'd to the wrath of Jove?

Daughter! what words have pass'd thy lips
unweigh'd?

(Reply'd the Thund'rer to the martial Maid) 85

Deem not unjustly by my doom oppress'd
Of human race the wisest and the best.

Neptune, by pray'r repentant rarely won,
Afflicts the chief, t' avenge his giant-son,

Ver. 84. *Daughter! what words, &c.*] This verse is frequently repeated both in the *Iliad* and the *Odyssey*; it has here a particular energy. Jupiter reproves Minerva for supposing he could ever be unmindful of an Hero so pious as Ulysses. It is spoken with vehemence; an instance, says Eustathius, that it is not only equitable, but an attribute of Divinity, for rulers to remember those who serve them faithfully. P.

Ver. 87.] A portion of the original is omitted here, which may be thus supplied:

Whose hallow'd offerings ever went to rise
In steams of odorous savour to the skies.

Ver. 88.] There is no resemblance to the language and sentiments of the original in this intervening clause. Thus? more faithfully:

But still pursues with unrelenting ire
Earth-girding Neptune; he, whom call'd his fire
The god-like Polypheme, of wond'rous might,
Whose visual orb the chief bereav'd of light.

Ver. 89. *T' avenge his giant-son.*] It is artful in the Poet to tell the Reader the occasion of the sufferings of Ulysses in the opening of the Poem; it is a justice due to his character, to shew that his misfortunes are not the consequence of his crimes, but the effect of Neptune's anger.

It is observable, that Homer does not stop to explain how Ulysses put out the eye of the Cyclops: he hastens forward into

Whose visual orb Ulysses robb'd of light ; 90
 Great Polypheme, of more than mortal might!
 Him young Thoösa bore (the bright increase
 Of Phorcys, dreaded in the founts and seas :)
 Whom Neptune ey'd with bloom of beauty blest,
 And in his cave the yielding nymph comprest. 95
 For this, the God constrains the Greek to roam,
 A hopeless exile from his native home,
 From death alone exempt—but cease to mourn ;
 Let all combine t' atchieve his wish'd return :
 Neptune aton'd, his wrath shall now refrain, 100
 Or thwart the synod of the Gods in vain.

Father and King ador'd ! Minerva cry'd,
 Since all who in th' Olympian bow'r reside

the middle of his Poem, and leaves that for the future narration of Ulysses. P.

Ver. 92.] These verses are poor in themselves, and not expressive of their original. I shall propose a substitution :

*Him bore Thoösa ; she, whose being gave
 Great Phorcys, ruler of th' unfruitful wave,
 Her Neptune ey'd —.*

Ver. 96.] The sense of Homer is not happily exhibited in this distich ; and that which follows is vicious in rhyme, and unpolished in numbers. Thus ?

*For this, the god preserves him but to roam,
 A hopeless exile from his much-lov'd home ;
 But come, and take we counsel to restore
 The wandering hero to his native shore.*

Ver. 103.] A hobbling verse. Is the subjoined effort preferable ?

Now make the wand'ring Greek their publick
 care,
 Let Hermes to th' * Atlantick isle repair; 105
 Bid him, arriv'd in bright Calypso's court,
 The sanction of th' assembled pow'rs report:
 That wise Ulysses to his native land
 Must speed, obedient to their high command.
 Meantime Telemachus, the blooming heir 110
 Of sea-girt Ithaca, demands my care:

*Minerva then: O! fire, supreme in power!
 Since the blest'd natives of th' æthereal bower
 The wise Ulysses make their common care—*

The language of Homer is at least more faithfully represented,

* Ogygia.

Ver. 105.] Thus Ogilby:

—————Let Hermes streight repair
 To bright Calypso, and your will declare.

Ver. 108.] Rather,

The prince, much-suffering, to his native land.

Ver. 110. *Meantime Telemachus—demands my care, &c.*] Rapin has raised several objections against this piece of conduct in Homer: he tells us that the action of the *Odyssey* is imperfect, that it begins with the voyages of Telemachus, and ends with those of Ulysses: that the four first books are all concerning Telemachus; that his voyage bears no proportion to that of Ulysses: that it contributes nothing to his return, which is brought about by Jupiter, and the assistance of the Phæacians: that this gave occasion to Beni in his *Academical Discourses* to assert, that the Fable of the *Odyssey* is double: that the four first books of it are neither episode, nor part of an action, nor have any connection with the rest of the work.

I am of opinion, that these objections are made with too great severity; the destruction of the Suitors is the chief hinge upon which the Poem turns, as it contributes chiefly to the re-establishment of Ulysses in his country and regality; and whatever con-

'Tis mine, to form his green, unpractis'd years,
In sage debates; furrounded with his peers,

tributes to this end, contributes to the principal action, and is of a piece with the rest of the Poem; and that this voyage does so is evident, in that it gives a defeat to the Suitors, and controls their insolence; it preserves Ulysses's throne and bed inviolate, in that it gives Telemachus courage to resist their attempts: it sets his character in a fair point of light, who is the second personage of the Poem, and is to have a great share in the future actions of it.

Eustathius judiciously observes, that Homer here prepares the way for the defeat of the Suitors, the chief design of his Poem; and lays the ground-work of probability on which he intends to build his Poem, and reconcile it to the rules of credibility.

If it be asked for what end this voyage of Telemachus is made; the answer is, to inquire after Ulysses: so that whatever episodes are interwoven, Ulysses is still in view; and whatever Telemachus acts, is undertaken solely upon his account; and consequently, whatever is acted, contributes to the principal design, the restoration of Ulysses. So that the Fable is intire, and the Action not double.

It is to be remembered also, that the sufferings of Ulysses are the subject of the Poem; his personal calamities are not only intended, but his domestick misfortunes; and by this conduct Homer shews us the extent of his misfortunes: his Queen is attempted, his throne threatened, and his wealth consumed in riot; Ulysses suffers in Telemachus, and in every circumstance of life is unhappy. P.

Ver. 112. *'Tis mine, to form his green, unpractis'd years, &c.*] In this the Poet draws the out-lines of what he is to fill up in the four subsequent books: and nothing can give us a greater idea of his unbounded invention, than his building upon so plain a foundation such a noble superstructure: he entertains us with variety of episodes, historical relations, and manners of those ancient times: it must be confessed, that the characters in the Odyssey, and the number of the chief actors, are but few; and

To save the state ; and timely to restrain
 The bold intrusion of the Suitor-train ; 115
 Who croud his palace, and with lawless pow'r
 His herds and flocks in feastful rites devour.
 To distant Sparta, and the spacious waste
 Of sandy Pyle, the royal youth shall haste.

yet the Poet never tires ; he varies and diversifies the story so happily, that he is continually opening new scenes to engage our attention. He resembles his own Proteus, he is capable of all shapes, yet in all shapes the same Deity. P.

The turn of the passage is ingenious and poetical, but not correspondent to the purport of his author, whose intention will be better seen in the following essay :

'Tis mine, ye Powers ! to mould his pliant will ;

'Tis mine, an active boldness to instill,

That dares the Greeks assemble, and restrain—.

Ver. 117.] Or better, perhaps, (as the term *rites* has an extenuating quality, not intended by the original) and more accurately, thus :

In *feasts perpetual* flocks and herds devour.

Ver. 118. *To distant Sparta, and the spacious waste
 Of sandy Pyle —*]

Rapin is very severe upon this conduct. When Telemachus, says he, is to search for his father in the courts of Greece, he cannot make the least progress without Minerva ; it is she who inspires his thoughts, and assists in the execution. Could not honour, duty, or nature have moved his heart towards an absent father ? The machine, adds he, has not the least appearance of probability, inasmuch as the Goddess conducts him to every place, except only where Ulysses resides ; of which she ought by no means to be ignorant, upon the account of her Divinity.

But surely nothing can be more natural, than for a son, in order to gain intelligence of an absent father, to inquire in those places, and of those persons, where and from whom he is most likely to have information. Such is the conduct of Telemachus : and Poetry, which delights in the Wonderful, because this conduct agrees with Wisdom, ascribes it to Minerva the Goddess of it.

There, warm with filial love, the cause inquire
 That from his realm retards his God-like Sire: 121
 Deliv'ring early to the voice of Fame
 The promise of a great, immortal name.

She said: the sandals of celestial mold
 Fledg'd with ambrosial plumes, and rich with
 gold, 125
 Surround her feet; with these sublime she sails
 Th' aerial space, and mounts the winged gales:
 O'er earth and ocean wide prepar'd to soar,
 Her dreaded arm a beamy jav'lin bore, 129
 Pon'drous and vast; which, when her fury burns,
 Proud tyrants humbles, and whole hosts o'er-
 turns.

No doubt but Minerva knew where Ulysses resided: but men must act as men; such an immediate interposition as Rapin requires, had stopped at once the fountain of the Poet's invention. If what a Poet invents be natural, it is justifiable; and he may give the rein to his imagination, if he restrain it from running into extravagance and wildness. P.

Ver. 122.] This couplet is constructed from the following verse of Homer:

And gain a good renown among mankind:
 But Dacier renders thus: "Et que par cette recherche il acquiere
 " *un renom immortel* parmi les hommes."

Ver. 126.] More gracefully, perhaps,
 Embrace her feet.

But the translation of this passage is extremely elegant. One expression seems borrowed from Dryden, at *Æn.* iv. 351.

Hermes obeys; with golden pinions binds
 His flying feet, and *mounts the western winds*.

Ver. 130.] This couplet, with very trivial variation, is transferred from *Iliad*, v. 924.

From high Olympus prone her flight she bends,
 And in the realm of Ithaca descends.
 Her lineaments divine, the grave disguise
 Of Mentès' form conceal'd from human eyes: 135
 (Mentès, the monarch of the Taphian land)
 A glitt'ring spear wav'd awful in her hand.
 There in the portal plac'd, the heav'n-born maid
 Enormous riot and mis-rule survey'd.

Ver. 134.] Thus Milton, *Par. Lost*, v. 278.

— — — — — fix wings he wore, to shade
 His lineaments divine.

Ver. 136. *Mentès, the monarch of the Taphian land.*] We are told by tradition, that Homer was so sensible of friendship, that to do honour to his particular friends, he immortalised their names in his Poems. In the *Iliad* he has shewn his gratitude to Tychius; and in the *Odyssey*, to Mentès, Phemius, and Mentor. This Mentès was a famous merchant of the isle of Leucade, who received Homer at Smyrna, and made him his companion in all his voyages. It is to this Mentès we owe the two Poems of Homer; for the Poet in all probability had never wrote them without those lights and informations he received, and the discoveries he was enabled to make, by those travels. Homer is not contented to give his name to the King of the Taphians, but feigns also that the Goddess of Wisdom chose to appear in his shape preferably to that of all the Kings who were nearer neighbours to Ithaca. Eustathius thinks there might have been a real King of Taphos of this name, who was a friend to Ulysses. This may possibly be; but I would chuse to adhere rather to the old tradition, as it does honour to friendship. *Dacier.* P.

Ver. 139. *Enormous riot and mis-rule.*] This is the first appearance of the Suitors; and the Poet has drawn their pictures in such colours, as are agreeable to their characters through the whole Poem. They are, as Horace expresses it,

“ — — — — — Fruges consumere nati,
 “ Sponsi Penelopes, nebulones” — — —

On hides of beeves, before the palace gate, 140
 (Sad spoils of luxury) the Suitors sat.
 With rival art, and ardour in their mien,
 At chess they vie, to captivate the Queen;
 Divining of their loves. Attending nigh,
 A menial train the flowing bowl supply: 145

The Poet gives a fine contrast between them and Telemachus; he entertains himself with his own thoughts, weighs the sum of things, and beholds with a virtuous sorrow the disorders of the Suitors: he appears (like Ulysses among his transformed companions in the tenth book) a wise man, among brutes. P.

Ver. 141.] Rather, as more expressive of the original,
 Spoils of *their* luxury.

Ver. 142.] The whole of this period, except the former clause of the next verse, is the interpolated explanation of the translator.

Ver. 143. *At chess they vie, to captivate the Queen;
 Divining of their loves. —*]

There are great disputes what this game was, at which the Suitors played. Athenæus relates it from Apian the Grammarian, who had it from Cteson a native of Ithaca, that the sport was in this manner. The number of the Suitors being one hundred and eight, they equally divided their men or balls; that is to say, fifty-four on each side; these were placed on the board opposite to each other. Between the two sides was a vacant space, in the midst of which was the main mark, or *Queen*, the point which all were to aim at. They took their turns by lot; he who took or displaced that mark, got his own in its place; and if by a second man, he again took it, without touching any of the others, he won the game; and it passed as an omen of obtaining his mistress. This principal mark, or *Queen*, was called by whatever name the gamesters pleased; and the Suitors gave it the name of *Penelope*.

It is said, this game was invented by Palamedes during the siege of Troy. [*Sophocles in Palam.*] *Eustathius. Spondanus. Dacier. P.*

Ver. 144.] Our translator involves in general expression the circumstantial specification of his author, who may be thus literally exhibited;

Others, apart, the spacious hall prepare,
 And form the costly feast with busy care.
 There young Telemachus, his bloomy face
 Glowing celestial sweet, with God-like grace
 Amid the circle shines : but hope and fear 150
 (Painful vicissitude !) his bosom tear.
 Now imag'd in his mind, he sees restor'd
 In peace and joy, the people's rightful Lord ; }
 The proud oppressors fly the vengeful sword. }
 While his fond soul these fancied triumphs
 swell'd ; 155
 The stranger guest, the royal youth beheld :
 Griev'd that a visitant so long should wait
 Unmark'd, unhonor'd, at a Monarch's gate ;
 Instant he flew with hospitable haste,
 And the new friend with courteous air embrac'd.

Heralds and active servants on them wait ;
 With water some were tempering cups of wine,
 Some wiping tables with the porous sponge,
 Meat others brought, and carv'd in many a dish.

Ver. 157. *Griev'd that a visitant so long should wait.*] The reader will lose much of the pleasure of this Poem, if he reads it without the reflection, that he peruses one of the most ancient books in the world ; it sets before him persons, places and actions that existed three thousand years ago : here we have an instance of the humanity of those early ages : Telemachus pays a reverence to this stranger, only because he is a stranger : he attends him in person, and welcomes him with all the openness of ancient hospitality. P.

Ver. 159.] Milton, Par. Lost, viii. 618.

To whom the angel, with a smile that glow'd
 Celestial rosy red.

Stranger ! whoe'er thou art, securely rest, 161
 Affianc'd in my faith, a friendly guest :
 Approach the dome, the social banquet share,
 And then the purpose of thy soul declare.

Thus affable and mild, the Prince precedes, 165
 And to the dome th' unknown Celestial leads.
 The spear receiving from her hand, he plac'd
 Against a column, fair with sculpture grac'd ;
 Where seemly rang'd in peaceful order stood
 Ulysses' arms, now long diffus'd to blood. 170
 He led the Goddess to the sov'reign seat,
 Her feet supported with a stool of state ;
 (A purple carpet spread the pavement wide)
 Then drew his seat, familiar, to her side ;
 Far from the Suitor-train, a brutal crowd, 175
 With insolence, and wine, elate and loud :

Ver. 166.] The verse may be invigorated, and rendered more faithful, by a very slight correction :

Through the high dome th' unknown Celestial leads.

Ver. 167.] Ogilby below :

Then in a chair, with a rich cushion *grac'd*

And a carv'd foot-stool, he Minerva *plac'd*.

Ver. 170.] The latter clause is interpolated ; for the purpose, perhaps, of variation from Ogilby, whose lines are these :

There 'gainst a column sets her lance, where *stood*

Ulysses' javelins, planted like a wood :

which is only an exaggerated likeness of their author.

Ver. 171.] It required but small attention to make the rhymes of this couplet unexceptionably correct ; thus :

Then he the Goddess to the sov'reign seat

Conducts ; a stool of state receives her feet.

Where the free guest, unnoted, might relate,
 If haply conscious, of his father's fate.
 The golden ew'r a maid obsequious brings,
 Replenish'd from the cool, tranfluent fprings; 180
 With copious water the bright vafe fupplies
 A filver laver of capacious fize :
 They wafh. The tables in fair order fspread,
 They heap the glitt'ring canifters with bread :
 Viands of various kinds allure the tafte, 185
 Of choicelt fort and favour, rich repaft !

Ver. 183.] So Chapman:

A table fairly polisht then was *fspread*,
 On which a reverend officer fet *bread*.

Ver. 185, &c. *The Feaft describ'd.*] There is nothing that has drawn more ridicule upon Homer, than the frequent descriptions of his entertainments: it has been judged, that he was more than ordinarily delighted with them, fince he omits no opportunity to describe them; nay his temperance has not been unfufpected, according to that verfe of Horace,

“Laudibus arguitur vini vinofus Homerus.”

But we muft not condemn without ftronger evidence: a man may commend a fumptuous entertainment, or good wines, without being either a drunkard or a glutton. But fince there are fo many entertainments described in the Poem, it may not be improper to give *this* fome explanation.

They wafh before the feaft; perhaps, fays Eufthius, becaufe they always, at the feaft, made libations to the Gods. The ewer was of gold, the vefel from whence the water was poured of filver, and the cups out of which they drank, were of gold.

A damfel attends Mentis, but heralds wait upon the Suitors: Eufthius obferves a decency in this conduct; the Suitors were lewd debauchees, and confequently a woman of modefty would have been an improper attendant upon fuch a company. Beautiful youths attend the company in quality of cup-bearers.

Delicious wines th' attending herald brought ;
 The gold gave lustre to the purple draught.
 Lur'd with the vapour of the fragrant feast,
 In rush'd the Suitors with voracious haste : 190
 Marshall'd in order due, to each a few'r
 Presents, to bathe his hands, a radiant ew'r.

A matron who has the charge of the household (ταμὴν) brings in the bread and the cold meats, for so Eustathius interprets εἰδωτά; an officer, whose employ it was to portion out the victuals, brings in the meats that furnished out the rest of the entertainment; and after the feast, a Bard diverts them with vocal and instrumental musick.

Dacier is in great pain about the cold victuals; she is afraid lest the reader should think them the leavings of a former day: and tells us they might possibly be in the nature of our cold *Tongues*, *Jambons*, &c. But I think such fears to be groundless: we must have reference to the customs of those early ages; and if it was customary for cold meats to be served up (neither is it necessary to suppose them the leavings of the former entertainment) it can be no disgrace to the hospitality of Telemachus. P.

Ver. 189.] This undignified representation of the Suitors, as a parcel of hungry mice, is unauthorised by his original; which may be exhibited literally thus:

Then came the haughty Suitors, and in rows

Along the thrones and couches took their seats.

Dacier too misconceived the passage, in supposing the entrance of the Suitors to be accidental and unexpected: when it is plain, that a separate entertainment was providing for them also.

Ver. 191.] Thus Chapman above:

— — — — — And then the *Sewre*,

Pour'd water from a great and golden *ewre*:

Here Ogilby also has adopted the same rhymes.

Ver. 192.] The omission of the translator after this verse may be thus faithfully supplied:

Then bread in baskets brought a female train:

The jovial Suitors ply their hands amain,

And feast luxurious; while, observant, round—

Luxurious then they feast. Observant round
 Gay stripling youths the brimming goblets crown'd.
 The rage of hunger quell'd, they all advance, 195
 And form to measur'd airs the mazy dance :
 To Phemius was consign'd the chorded lyre,
 Whose hand reluctant touch'd the warbling wire :
 Phemius, whose voice divine could sweetest sing
 High strains, responsive to the vocal string. 200
 Meanwhile, in whispers to his heav'nly guest
 His indignation thus the Prince exprest.

Ver. 195.] Through the medium of Hobbes' version a clearer conception may be formed of their original :

When they of hunger had pluck't out the sting,
 The lusty Suiters thoughts converted were
 To dancing, and to hear the Minstril sing,
 Sports that are consecrated to good chear.

Ver. 197. *To Phemius was consign'd the chorded lyre.*] In ancient times, Princes entertained in their families certain learned and wise men, who were both Poets and Philosophers, and not only made it their business to amuse and delight, but to promote wisdom and morality. Ulysses, at his departure for Troy, left one of these with Penelope : and it was usual to consign in this manner, the care of their wives and families to the Poets of those days, as appears from a signal passage in the third book, verse (of the original) 267, &c. To this man Homer gives the name of Phemius ; to celebrate one of his friends, who was so called, and who had been his Præceptor (says Eustathius.) I must add one remark, that though he places his master here in no very good company, yet he guards his character from any imputation, by telling us, that he attended the Suitors by compulsion. This is not only a great instance of his gratitude, but also of his tenderness and delicacy.

Ver. 202.] I should prefer, as more congenial to the scope of the passage,

His anxious thoughts th' illustrious Prince exprest.

Indulge my rising grief, whilst these (my friend)
 With song and dance the pompous revel end.
 Light is the dance, and doubly sweet the lays, 205
 When, for the dear delight, another pays.
 His treasur'd stores these Cormorants consume,
 Whose bones, defrauded of a regal tomb
 And common turf, lie naked on the plain,
 Or doom'd to welter in the whelming main. 210
 Should he return, that troop so blithe and bold,
 With purple robes inwrought, and stiff with gold,
 Precipitant in fear, would wing their flight,
 And curse their cumb'rous pride's unwieldy
 weight.
 But ah I dream!—th' appointed hour is fled, 215
 And Hope, too long with vain delusion fed,

Ver. 209.] Thus, with more fidelity:

All bleaching lie, and mouldering with the rain,
 On land, or batter'd by the billowy main.

Ogilby requires but small correction to become good:

Whilst on some shore his bones lie bleach'd with rain,
 Or tumbled o'er with billows through the main.

Ver. 213.] Ogilby might be consulted here, whose version is more exact:

Whom should they see, rather they'd wings desire
 Than large possession, gold, or rich attire.

Ver. 214.] The word *weight* is pronounced to this day in *Lancashire* and *Cheshire*, and probably other *northern* counties, so as to rhyme with *flight*; and this might justify our early writers, from whom later poets have improperly adopted what is no longer consonant to modern pronunciation.

Deaf to the rumour of fallacious fame,
 Gives to the roll of death his glorious name!
 With venial freedom let me now demand
 Thy name, thy lineage, and paternal land : 220
 Sincere, from whence began thy course, recite,
 And to what ship I owe the friendly freight?
 Now first to me this visit dost thou deign,
 Or number'd in my father's social train?
 All who deserv'd his choice, he made his own, 225
 And curious much to know, he far was known.

My birth I boast (the blue-ey'd Virgin cries)
 From great Anchialus, renown'd and wise :
 Mentès my name ; I rule the Taphian race,
 Whose bounds the deep circumfluent waves em-
 brace : 230

A duteous people, and industrious isle,
 To naval arts inur'd, and stormy toil.

Ver. 225. *All who deserv'd his choice* —] It is evident from this and many other places in the Iliad, that hospitality was hereditary ; an happiness and honour peculiar to those heroick ages. And surely nothing can set the character of Ulysses in a more agreeable point of light, than what Telemachus here delivers of it : “ He was the friend of all mankind.” Eustathius observes, that *ἐνὶ ἅνθρωποις* has a middle signification ; that it implies that Ulysses behaved benevolently to all men ; or that all men behaved benevolently to Ulysses ; either sense makes Ulysses a very amiable person : he must be a friend to all men, to whom all men are friends. P.

Ver. 229. The latter clause of this verse, and the three succeeding verses are spun from *four words* only of Homer, which may be represented thus :

Of the sea-faring Taphians am I King.

Freighted with iron from my native land,
 I steer my voyage to the Brutian strand;
 To gain by commerce, for the labour'd mafs, 235
 A just proportion of refulgent brafs.
 Far from your capital my fhip refides
 At Reithrus, and fecure at anchor rides;
 Where waving groves on airy Neion grow,
 Supremely tall, and fhade the deeps below. 240

Ver. 234. *I steer my voyage to the Brutian strand.*] In the country of the Brutians, in the lower part of Italy, was a town called Temese. That Homer here meant this city, and not one of the same name in Cyprus, appears not only because this was famous for works of brafs, but because (as Strabo observes) Ithaca lay in the direct way from Taphos to this city of the Brutii; whereas it was considerably out of the way to pass by Ithaca to that of Cyprus. The same author says, that the rooms for preparing of brafs were remaining in his time, though then out of use. *Ovid. Met. xv.*

“ Hippotadæque domos regis, Temesefque metalla.”
 And *Statius, Sylv.*

“ — — — se totis Temese dedit hausta metallis.”

Bochart is of opinion, that the name of Temese was given to this town by the Phœnicians, from the brafs it produced, Temes in their language signifying fusion of metals: an art to which the Phœnicians much applied themselves. *Eustathius. Dacier. P.*

Ver. 238.] Ogilby renders thus; with much more compactness:

Our vessel in the Rheithran harbour rides
 Safe under Neium's grove from wind and tides.

Ver. 239.] The words only,

— — — — — under woody Neium,
 are the fabric of this couplet; which is elegant, but susceptible, perhaps, of improvement. Thus?

Where groves *umbrageous*, that on Neion grow,
 Shed their brown horrors o'er the deeps below,

Thence to re-visit your imperial dome,
 An old hereditary guest I come :
 Your father's friend. Laertes can relate
 Our faith unspotted, and its early date ;
 Who prest with heart-corroding grief and years,
 To the gay court a rural shed prefers, 246
 Where sole of all his train, a matron sage
 Supports with homely food his drooping age,

Ver. 245. *Laertes's retirement.*] This most beautiful passage of Laertes has not escaped the censure of the Criticks: they say he acts an unmanly part, he forgets that he is a King, and reduces himself unworthily into the condition of a servant. Eustathius gives two reasons for his retirement, which answer those objections; the first is, that he could not endure to see the outrage and insolence of the Suitors; the second, that his grief for Ulysses makes him abandon society, and prefer his vineyard to his court. This is undoubtedly the picture of human nature under affliction; for sorrow loves solitude. Thus it is, as Dacier well observes, that Menedemus in Terence laments his lost son: Menedemus is the picture of Laertes. Nor does it make any difference, that the one is a King, the other a person of private station: Kings are but ennobled humanity, and are liable, as other men, to as great, if not greater sensibility.

The word *ἐπιζώντα* (*creeping* about his vineyard) has also given offence, as it carries an idea of meanness with it; but Eustathius observes, that it excellently expresses the melancholy of Laertes, and denotes no meanness of spirit: the same word is applied to the great Achilles in the Iliad, when he laments at the obsequies of Patroclus; and Horace no doubt had it in his view,

“ — — — Tacitum fylvas inter-reptare salubres.” P.

The rhymes are not correct. Thus?

Who, *press'd* with years and heart-corroding *woes*,
 For rural *solitude* the town foregoes.

With feeble steps from marshalling his vines
Returning sad, when toilsome day declines. 250

With friendly speed, induc'd by erring fame,
To hail Ulysses' safe return I came :

But still the frown of some celestial pow'r
With envious joy retards the blissful hour.

Let not your soul be sunk in sad despair ; 255

He lives, he breathes this heav'nly vital air,
Among a savage race, whose shelly bounds
With ceaseless roar the foaming deep furrounds.

Ver. 249.] Literally, as expressive of *care* and *imbecillity*,

With *creeping* steps — :

for old age is a second *childhood*: see my note on the *Trachiniae* of Sophocles, ver. 750, and on his *Philoctetes*, ver. 702.

Ver. 255.] Thus Dryden, at *Æn.* i. 770.

If yet *he lives*, and draws *this vital air*,
Nor we his friends of safety shall *despair*.

Ver. 256.] Or thus:

Still lives your sire, still breathes the vital air.

Ver. 257. *Among a savage race, &c.*] It is the observation of Eustathius, that what Minerva here delivers bears resemblance to the Oracles, in which part is false, and part true: that Ulysses is detained in an island, is a truth; that he is detained by Barbarians, a falsehood: this is done by the Goddess, that she may be thought to be really a man, as she appears to be; she speaks with the dubiousness of a man, not the certainty of a Goddess; she raises his expectation by shewing she has an insight into futurity; and to engage his belief she discovers in part the truth to Telemachus. Neither was it necessary or convenient for Telemachus to know the whole truth: for if he had known that Ulysses inhabited a desert, detained by a Goddess, he must of consequence have known of his return, (for he that could certify the one, could certify the other) and so had never gone in search of him; and it

The thoughts which roll within my ravish'd
 breast,
 'To me, no Seer, th' inspiring Gods suggest ; 260
 Nor skill'd, nor studious, with prophetick eye
 To judge the winged omens of the sky.
 Yet hear this certain speech, nor deem it vain ;
 Tho' adamantine bonds the chief restrain,
 The dire restraint his wisdom will defeat, 265
 And soon restore him to his regal seat.
 But, gen'rous youth ! sincere and free declare,
 Are you, of manly growth, his royal heir ?

would hence have happened, that Homer had been deprived of giving us those graces of poetry which arise from the voyage of Telemachus. *Eustathius.* B.

Or, with advantage to fidelity, as well as numbers,
Some savage race detains, whose shelvy bounds
With ceaseless roar th' expanded deep surrounds :

Or, with the rhymes of Ogilby :

In some lone isle, deep-circled by the main,
A lawless race of savage men detain.

Ver. 261.] Thus Milton, Par. Lost, ix. 42.

— — — — — me, of these
Nor skill'd nor studious, higher argument
Remains.

Ver. 262.] I should prefer,

To scan the winged omens of the sky.

Ver. 263.] Or thus ?

Yet mark my word, nor deem th' assertion vain ;

Though bonds of adamant the chief restrain,

Soon will his various wiles restraint o'ercome,

And safe restore him to his native home :

Or,

Soon will his wiles of wisdom set him free,

And safe restore him to his realm and thee.

For sure Ulysses in your look appears,
 The same his features, if the same his years. 270
 Such was that face, on which I dwelt with joy
 E'er Greece assembled stemm'd the tides to Troy;
 But parting then for that detested shore,
 Our eyes, unhappy! never greeted more.

To prove a genuine birth (the Prince replies)
 On female truth assenting faith relies; 276

Ver. 269.] Dryden, at *Æn.* iii. 440. a similar passage:

What hopes are promis'd from his blooming years?

How much of Hector in his face appears?

Ver. 273.] Chapman is literally faithful and neat:

But since that time, mine eyes could never see

Renown'd Ulysses, nor met his with me.

Ver. 275. *To prove a genuine birth, &c.*] There is an appearance of something very shocking in this speech of Telemachus. It literally runs thus: *My mother assures me that I am the son of Ulysses, but I know it not.* It seems to reflect upon his mother's chastity, as if he had a doubt of his own legitimacy. This seeming simplicity in Telemachus, says Eustathius, is the effect of a troubled spirit; it is grief that makes him doubt if he can be the son of the great, the generous Ulysses; it is no reflection upon Penelope, and consequently no fault in Telemachus: it is an undoubted truth that the mother only knows the legitimacy of the child: thus Euripides,

Ἡ μὲν, γὰρ αὐτῆς οἶδεν ὄντα, ὅδ' οἶεταί.

that is, the mother knows the child, the father only believes it.

Thus also Menander,

Αὐτὸν γὰρ εἰδὲς οἶδε, τῷ πότε' ἐγένετο

Ἀλλ' ὑπονοῶμεν πάντες, ἢ πιστεύσομεν.

that is, No man knows assuredly who begot him, we only guess it, and believe it.

Aristotle in his *Rhetorick* is also of this opinion:

Ἀριστα περὶ τῶν τέκνων κρίναι αἱ γυναῖκες.

Thus manifest of right, I build my claim
 Sure-founded on a fair maternal fame,
 Ulysses' son: but happier he, whom fate
 Hath plac'd beneath the storms which tofs the
 great! 280

Happier the son, whose hoary fire is blest
 With humble affluence, and domestick rest!
 Happier than I, to future empire born,
 But doom'd a father's wretched fate to mourn!

To whom, with aspect mild, the guest divine.
 Oh true descendent of a scepter'd line! 286
 The Gods, a glorious fate from anguish free
 To chaste Penelope's increase decree.

What I have here said, is literally translated from Eustathius, and if it edifies the reader I am content. But the meaning of the passage is this, Mentès asks Telemachus if he be the son of Ulysses; he replies, "So my mother assures me; but nothing sure so wretched as I am could proceed from that great man."

But however this may be reconciled to truth, I believe few ladies would take it as a compliment, if their sons should tell them there was room to doubt of their legitimacy; there may be abundance of truth in it, and yet very little decency. P.

The translator has executed this very difficult passage with extraordinary dexterity, and no common elegance.

Ver. 277.] The construction is a *Latinism*, adopted before by Dryden, as I find him quoted in *Johnson's Dictionary*:

Calisto there stood *manifest of shame*.

Ver. 283.] The rhyme is exceptionable, and the version itself not accurate. I shall propose a substitution, of more fidelity to the author:

But him, of whom thy partial words enquire,
 Him, most unblest'd of men! I deem my fire.

Ver. 287.] This turn mis-states the sense of the original, and

But say, yon' jovial troop so gaily drest,
Is this a bridal or a friendly feast! 290

Or from their deed I rightlier may divine,
Unseemly flown with insolence and wine?
Unwelcome revellers, whose lawless joy
Pains the sage ear, and hurts the sober eye.

Magnificence of old (the prince reply'd) 295
Beneath our roof with Virtue could reside;
Unblam'd abundance crown'd the royal board,
What time this dome rever'd her prudent lord;

was adopted merely for the convenience of a rhyme. The following couplet has more fidelity, if less elegance:

Thee not inglorious doom'd the powers of heaven,
When to Penelope thy birth was given.

Ver. 289.] The rhymes are not venial, but an easy and neat correction does not present itself to my excursions. Thus?

But tell me, what this croud of guests intends?
A bridal banquet, or a feast of friends?

Ver. 292.] From Paradise Lost, i. 502.

— — — — — And when night
Darkens the streets, then wander forth the sons
Of Belial, *flown with insolence and wine.*

These imitations, if other proofs were wanting, sufficiently prove the veneration, with which our great epic poet was regarded by Fenton.

Ver. 293.] The defect of rhyme in this beautiful couplet is much to be regretted. I cannot produce an accurate substitute of equal elegance:

Unwelcome revellers, whose lawless *cheer*
Pains the *chaste* eye, and *wounds* the *gentler* ear:
Or, not unfaithfully;

— — — — — whose *clamorous* joy
Dares the *chaste* ear and *prudent* breast annoy.

Ver. 297.] Or thus, on account of imperfection in the rhymes:

What time this dome *it's* prudent lord *contain'd*,
Throughout a hospitable plenty reign'd.

Who now (so heav'n decrees) is doom'd to mourn,
 Bitter constraint ! erroneous and forlorn. 300
 Better the chief, on Ilion's hostile plain,
 Had fall'n surrounded with his warlike train ;
 Or safe return'd, the race of glory past,
 New to his friends embrace, had breath'd his last !
 Then grateful Greece with streaming eyes would
 raise 305
 Historick marbles, to record his praise ;
 His praise, eternal on the faithful stone,
 Had with transmissive honour grac'd his son.
 Now snatch'd by harpies to the dreary coast,
 Sunk is the hero, and his glory lost : 310

Ver. 300.] Thus Milton, Par. Lost. vii. 20.

— — — — on th' Aleian field I fall

Erroneous there to wander, and forlorn.

But the rhyme is not properly correct. Thus ?

Who now (so heav'n decrees) *to sorrows born,*
Walks the wide world, erroneous and forlorn.

Ver. 303.] Or thus ?

Or, safe *returning* from *his glorious* race,
 Breath'd his *fond soul* out in his friends' embrace.

Ver. 305.] This *tense* cannot be tolerated. Thus ?

Then Greece had rais'd his monumental mound,
 With all her host of heroes weeping round.

Ver. 307.] Inaccurate rhymes. I would propose the following substitution :

His praise eternal *through the race* had run,

And *all the father's* honour grac'd the son :

Now, snatch'd by harpies on *some dreary shore,*

Lost is the hero, and his *fame* no more !

Ver. 309. *Now snatch'd by harpies, &c.*] The meaning of this expression is, that Ulysses had not had the rites of sepulture.

Vanish'd at once, unheard-of, and unknown!
 And I his heir in misery alone.
 Nor for a dear, lost father only flow
 The filial tears, but woe succeeds to woe.
 To tempt the spouseless Queen with am'rous wiles,
 Resort the Nobles from the neighb'ring isles; 316
 From Samos, circled with th' Ionian main,
 Dulichium, and Zacynthus' silvan reign:
 Ev'n with presumptuous hope her bed t' ascend,
 The Lords of Ithaca their right pretend. 320

This among the ancients was esteemed the greatest of calamities, as it hindered the shades of the deceased from entering into the state of the happy. P.

Ver. 315. *To tempt the spouseless Queen—resort the Nobles.*] It is necessary to reconcile the conduct of the Suitors to probability, since it has so great a share in the process of the Odyssey. It may seem incredible that Penelope, who is a Queen, in whom the supreme power is lodged, should not dismiss such unwelcome intruders, especially since many of them were her own subjects: besides it seems an extraordinary way of courtship in them, to ruin the person to whom they make their addresses.

To solve this objection we must consider the nature of the Grecian governments: the chief men of the land had great authority: though the government was monarchical, it was not despotick: Laertes was retired, and disabled with age; Telemachus was yet in his minority; and the fear of any violence either against her own person, or against her son, might deter Penelope from using any endeavours to remove men of such insolence, and such power. *Dacier.* P.

Ver. 319.] I disapprove this elision totally, but cannot promise a preferable couplet:

E'en by the Nobles of our isle are fed
 The hopes presumptuous of my mother's bed.

She seems attentive to their pleaded vows,
 Her heart detesting what her ear allows.
 They, vain expectants of the bridal hour,
 My stores in riotous expence devour,
 In feast and dance the mirthful months employ,
 And meditate my doom, to crown their joy. 326

With tender pity touch'd, the Goddess cry'd :
 Soon may kind heav'n a sure relief provide,
 Soon may your fire discharge the vengeance due,
 And all your wrongs the proud oppressors rue !
 Oh ! in that portal should the chief appear, 331
 Each hand tremendous with a brazen spear,
 In radiant panoply his limbs incas'd ;
 (For so of old my father's court he grac'd,
 When social mirth unbent his serious soul, 335
 O'er the full banquet, and the sprightly bowl)
 He then from Ephyré, the fair domain
 Of Ilus, sprung from Jason's royal strain,
 Measur'd a length of seas, a toilsome length, in
 vain.

For voyaging to learn the direful art 340
 To taint with deadly drugs the barbed dart ;

Ver. 327.] The true force of the original is better seen in
 Chapman :

This Pallas sigh'd, and answer'd : O (said she)
 Absent Ulysses is much mist by thee.

Ver. 334.] The original prescribes, and not inelegantly, in
 my opinion,

My father's court (*I saw him*) thus he grac'd.

Ver. 341. *To taint with deadly drugs the barbed dart.*] It is

Observant of the Gods, and sternly just,
 Ilus refus'd t' impart the baneful trust :
 With friendlier zeal my father's soul was fir'd,
 The drugs he knew, and gave the boon desir'd.
 Appear'd he now with such heroick port, 346
 As then conspicuous at the Taphian court ;
 Soon should yon' boasters cease their haughty strife,
 Or each atone his guilty love with life.

necessary to explain this passage. It seems at first view, as if Ulysses had requested what a good man could not grant. Ilus, says Mentès, denied the poison, because he feared the anger of the Gods ; and the poison itself is called by Homer *Ἀνδροφόνον*, as if it were designed against mankind. Eustathius defends Ulysses variously : he intended, says he, to employ it against beasts only, that infested his country, or in hunting. He assigns another reason, and says that the Poet is preparing the way to give an air of probability to the destruction of the Suitors. He poisons his arrows, that every wound may be mortal ; on this account the poison may be called *Ἀνδροφόνον* ; for it is certain in the wars of Troy poisoned arrows were not in use, for many persons who were wounded recovered ; so that of necessity they must be reserved for domestick occasions. From what has been said we may collect the reason why Anchialus granted the poison to Ulysses, and Ilus denied it ; Anchialus was the friend of Ulysses, and knew that he would not employ it to any ill purpose : but Ilus, who was a stranger to him, was afraid lest he should abuse it. *Eustathius. P.*

Ver. 343.] This ungraceful elision inclines me to propose a couplet of more fidelity :

Ilus, in fear of heav'n's avenging ire,
 Refus'd the baneful secret to thy fire.

Ver. 344.] Or thus, with Ogilby's rhymes :

The boon, his timorous scruples had deni'd,
 My father's warmth of friendly zeal suppli'd.

Ver. 348.] An admirable couplet ! but some attempt should have been made to preserve the beautiful phraseology of the

But of his wish'd return the care resign ; 350
 Be future vengeance to the pow'rs divine.
 My sentence hear : with stern distaste avow'd,
 To their own districts drive the Suitor-crowd :
 When next the morning warms the purple east,
 Convoke the Peerage, and the Gods attest ; 355
 The sorrows of your inmost soul relate ;
 And form sure plans to save the sinking state.
 Should second love a pleasing flame inspire,
 And the chaste Queen connubial rites require ;
 Dismiss'd with honour, let her hence repair 360
 To great Icarius, whose paternal care

original. I can only point the path of success to a more skilful artist :

Soon would this crew be number'd with the dead ;
 Soon Fate's cold hands would dress their nuptial bed !

Ver. 352.] Ogilby is more faithful, and, in my opinion, preferable after some castigation :

But hear my sentence, and consider well,
How best thou may'st this haughty tribe expell.

Ver. 357.] After this verse the couplet above should be thus inserted, with suitable adjustments of connection :

Their lawless revels with distaste avow'd,
To their own districts drive the Suitor-crowd :

for the preceding couplet is unauthorised by the original.

Ver. 360. *Dismiss'd with honour, let her hence repair*] I will lay before the reader literally what Eustathius observes upon these words. There is a solecism, says he, in these verses or words, that cannot be reduced to the rules of construction. It should be μήτηρ, not μήτέρα ἅψ' ἴτω. How then comes the accusative case to be used instead of the nominative? Mentzes, adds he, may be supposed to have intended to have said ἀποπέμψον, (send thy mother away;) but considering in the midst of the sentence, that such advice was not suitable to be given to Telemachus, he checks

Will guide her passion, and reward her choice
 With wealthy dow'r, and bridal gifts of price.
 Then let this dictate of my love prevail:
 Instant, to foreign realms prepare to sail, 365
 To learn your father's fortunes: Fame may prove,
 Or omen'd voice, (the messenger of Jove)

himself and suppresses ἀποπέμψον; and no other word immediately occurring, that required an accusative case, he falls into a solecism.

But perhaps this is more ingenious than true; though Mentès was in haste when he spoke it, Homer was not when he composed it. Might not an error creep into the original by the negligence of a transcriber, who might write Μητέρα for Μητέρα? This is the more probable, because the one stands in the verse in every respect as well as the other.

What Eustathius adds is very absurd: he says that Telemachus must observe both the interpretations, either send thy mother away, or let thy mother retire. So that the advice was double, send thy mother away if thou dost not love her; but if thou art unwilling to grieve her, let her recess be voluntary. P.

Our translator seems willing to engage in philological discussions, for which his studies had not qualified him. These suspended and abrupt constructions are very common, in modern as well as ancient poetry. See an instance of a similar complexion in my note on v. 525 of this book. Such is the language of Nature and Passion.

Ver. 362.] Rhymes beyond all sufferance. Thus? more exactly:
 Will guide her passion, and that dower bestow,
 Such fond affections to a fav'rite owe.

Ver. 367. Omen'd voice——of Jove.] There is a difficulty in this passage. In any case of enquiry, any words that were heard by accident were called by the Latins, *omens*; by Homer, *the voice of Jupiter*; and he styles them so, because it is through his providence that those words come to our knowledge: κλέος signifies *fame* or *rumour*; and the ancients referred all voices or sounds to Jupiter; and styled him Ζεὺς πανομφαῖος. So that the voice of Jove implies any words that we hear by chance, from whence we can draw any thing that gives light to our concerns or enquiries. Dacier. Eustathius. P.

Propitious to the search. Direct your toil
 Thro' the wide ocean first to sandy Pyle;
 Of Nestor, hoary sage, his doom demand : 370
 Thence speed your voyage to the Spartan strand;
 For young Atrides to th' Achaian coast
 Arriv'd the last of all the victor host.
 If yet Ulysses views the light, forbear,
 'Till the fleet hours restore the circling year, 375
 But if his soul hath wing'd the destin'd flight,
 Inhabitant of deep disastrous night;
 Homeward with pious speed repass the main,
 To the pale shade funereal rites ordain,
 Plant the fair column o'er the vacant grave, 380
 A hero's honours let the hero have.
 With decent grief the royal dead deplor'd,
 For the chaste Queen select an equal Lord.
 Then let revenge your daring mind employ,
 By fraud or force the Suitor-train destroy, 385
 And starting into manhood, scorn the boy.

Ver. 368.] The vicious rhymes require a substitution. Thus?

Propitious to the search. *First o'er the main*

Direct *thy way to Pylos'* sandy plain.

Ver. 378.] By a simple substitution in this verse, under a full compliance with every demand of the original, I would supplant the preceding couplet, which is but a heavy exaggeration, thus:

If dead, with pious speed—.

Ver. 379.] This and the *four* succeeding lines are the representatives of only the following portion of his author:

A mound construct, the funeral rites perform

With fit profusion; and thy mother wed.

Ver. 384.] Thus Ogilby:

Hast thou not heard how young Orestes, fir'd
 With great revenge, immortal praise acquir'd?
 His virgin-sword, Ægisthus' veins imbru'd;
 The murd'rer fell, and blood aton'd for blood. 390
 O greatly blest'd with every blooming grace!
 With equal steps the paths of glory trace;
 Join to that royal youth's your rival name,
 And shine eternal in the sphere of fame. —
 But my associates now my stay deplore, 395
 Impatient on the hoarse-refounding shore.

Then let thy mother wed, and last *employ*,
 Thy wits how thou these Suitors mai'st *destroy*,
 By force or fraud.

Ver. 387. *Hast thou not heard, &c.*] It may seem that this example of Orestes does not come fully up to the purpose intended: there is a wide difference in the circumstances: Orestes slew an adulterer, and a single person, with an adulteress. The designs of Telemachus are not against one, but many enemies; neither are they adulterers, nor have they slain the father of Telemachus, as is the case of Orestes: nor is Penelope an adulteress. The intent therefore of the Goddess is only to shew what a glorious act it is to defend our parents. Orestes, says Mentès, is every where celebrated for honouring his father, and thou shalt obtain equal honour by defending thy mother.

The sense that *πατριοφόνους* here bears is remarkable. It signifies not only a person who kills his own father, but who kills the father of any other person. *Eustathius*. P.

Ver. 389.] Thus? on account of the vicious rhymes:

His virgin-sword, to filial duty true,
 His father's murderer, false Ægisthus, slew.

Our translator, I presume, improved his couplet from Ogilby:
 He in Ægisthus' breast, that regicide
 Who Agamemnon slew, his weapon dy'd:
 who again labours to recommend himself to his royal master.

Thou, heedful of advice, secure proceed ;
My praise the precept is, be thine the deed.

The counsel of my friend (the youth rejoin'd)
Imprints conviction on my grateful mind. 400
So fathers speak (persuasive speech and mild)
Their sage experience to the fav'rite child.
But, since to part, for sweet refection due,
The genial viands let my train renew :
And the rich pledge of plighted faith receive, 405
Worthy the heir of Ithaca to give.

Ver. 399.] The rhymes cannot be approved. Thus? more faithfully :

To Pallas then the prudent youth replies :
Thy counsels speak a faithful friend and wise :
Such counsel fathers to their sons impart ;
No lapse of time shall wear them from my heart.

Ver. 403.] So Milton, *Par. Lost*, viii. 645.

— — — — — *Since to part,*
Go, heav'nly guest !

But our translator is too concise. The following representation is literal :

Yet stay, thought bent on speed ; and let the bath
Refresh thy limbs, and food recruit thy heart ;
Nor, by some boon ungratified, return :
Some precious, honour'd gift, memorial sweet
Of me ; and such as friends to friends may give.

Ver. 405.] The rhymes are vicious ; but the turn of the next couplet is exquisitely happy, and gloriously poetical : to make amends for the uncommon slovenliness and inaccuracy of the remainder of this speech. Thus Chapman, with fidelity to his author :

Detaine me not (said she) so much inclinde
To haste my voyage. What thy loved minde
Commands to give, at my returne this way,
Bestow on me ; that I directly may
Convey it home ; which (more of price to me)
The more it askes my recompence to thee.

Defer the promis'd boon, (the Goddess cries,
 Celestial azure bright'ning in her eyes)
 And let me now regain the Reithrian port :
 From Temesé return'd, your royal court 410
 I shall revisit ; and that pledge receive ;
 And gifts, memorial of our friendship, leave.

Abrupt, with eagle-speed she cut the sky ;
 Instant invisible to mortal eye.
 Then first he recognis'd th' ætherial guest ; 415
 Wonder and joy alternate fire his breast :
 Heroick thoughts, infus'd, his heart dilate :
 Revolving much his father's doubtful fate,
 At length, compos'd, he join'd the suitor-throng ;
 Hush'd in attention to the warbled song. 420

Ver. 408.] Spence in his *Essay* censures this verse : to me it appears an ingenious variation of the standing epithet γλαυκωπης.

Ver. 413. — — *With eagle-speed she cut the sky ;*
Instant invisible ———]

I pass over the several interpretations that have been given to the word ἀνοπαια ; some say it implies she flew up the chimney, &c. In reality it signifies a species of an eagle : but it may also signify the same as ἀφανής (invisible,) either of the latter senses are natural : or both together, *like an eagle she disappeared.* Eustathius. P.

Ver. 414.] From Par. Lost, iii. 55.

Of things invisible to mortal sight.

Ver. 419. The unauthorised interpolations of this passage I would venture to abbreviate by the following adjustment :

He found, with ears erect the suitor-throng
 The theme imbibing of the warbled song ;
 The sad return from Troy across the main,
 Impos'd by Pallas on the Grecian train.

Ver. 420. *Hush'd in attention to the warbled song.]* There may

His tender theme the charming Lyrist chose
 Minerva's anger, and the direful woes
 Which voyaging from Troy the victors bore,
 While storms vindictive intercept the shore.
 The shrilling airs the vaulted roof rebounds, 425
 Reflecting to the Queen the silver sounds.

Be two reasons why this is inserted ; either the Suitors were pleased with the sweetness of the song, or the subject of it ; they sat attentive to hear the death of Ulysses, in the process of his story. This gives us a reason why immediately Penelope descended to stop the song ; she feared lest he might touch upon the story of Ulysses, and say that he died in his return. This would have reduced her to the utmost necessity, and she could not have deferred to marry. Phemius would have certainly found credit, for Poets were believed to be inspired by the Gods ; they were looked upon as Prophets, and to have something of divinity in them, as appears from Demodocus in the eighth book of the Odyssey. Besides there was a further necessity to put a stop to the song. If Phemius had declared him to be dead, Penelope could not have avoided marriage ; if alive, the Suitors might have desisted, or armed themselves against Ulysses, and then their deaths, one of the principal incidents of the Poem, could not have followed ; neither could Telemachus have gone in search of his father, if he had foreknown his death, or sudden return. It is therefore artful in the Poet to cut the song short ; he reserves the story of Ulysses for future narration ; and brings all this about by a very probable method, by the interposition of Penelope, who requests that some other story may be chosen, a story that she can hear without sorrow.

It is very customary for women to be present at the entertainments of men ; as appears from the conduct of Helen, Arete, Nausicaa, and Penelope, in divers parts of the Odyssey : she is here introduced with the greatest decency ; she enters not the room, but stands with tears at the threshold ; and even at that distance appears with her face shaded by a veil. *Eustathius.* P.

Ver. 425.] Pope's *St. Cecilia* :

'Till the roofs all around
 The shrill echoes rebound.

With grief renew'd the weeping fair descends ;
 Their sov'reign's step a virgin train attends :
 A veil of richest texture wrought, she wears,
 And silent to the joyous hall repairs. 430

There from the portal, with her mild command
 Thus gently checks the minstrel's tuneful hand.

Phemius ! let acts of Gods, and heroes old,
 What ancient bards in hall and bow'r have told,
 Attemper'd to the lyre, your voice employ ; 435
 Such the pleas'd ear will drink with silent joy.
 But oh ! forbear that dear, disastrous name,
 To sorrow sacred, and secure of fame :
 My bleeding bosom sickens at the sound,
 And ev'ry piercing note inflicts a wound. 440

Why, dearest object of my duteous love,
 (Reply'd the Prince) will you the Bard reprove ?

Ver. 431.] More fully expressive of the author, thus :

There, from the portal, *she* with mild command,
Her maids beside her, checks the minstrel's hand.

Ver. 435.] *Dunciad*, ii. 256.

Such as from lab'ring lungs th' enthusiast blows ;
 High sound, *attemper'd* to the vocal nose.

Ver. 438.] The latter clause is a miserable botch, for the relief of the versifier. Thus ?

But oh ! that hapless name, for ever dear !
 To tears and sadness consecrate, forbear.

Or thus :

That name, for ever sad, for ever dear !
 To silent sorrow consecrate, forbear.

Ver. 440.] After this verse a distich of his original is passed by, which may thus be rendered :

That man, whose glory Greece and Argos fills,
 On my fond memory such regret instills !

Oft', Jove's ætherial rays (resistless fire)
 The chanter's soul and raptur'd song inspire;
 Instinct divine! nor blame severe his choice, 445
 Warbling the Grecian woes with harp and voice;
 For novel lays attract our ravish'd ears;
 But old, the mind with inattention hears;

Ver. 443. *Oft, Jove's ætherial rays, &c.*] Telemachus here reproves his mother for commanding Phemius to desist, or not to make Ulysses the subject of his song: by saying, that it was not in the Poet's own power to chuse his subject, which was frequently dictated and inspired by the Gods. This is a particular instance of the opinion the ancients held as to the immediate inspiration of their Poets. The words in the original evidently bear this sense. *If the subject displease you, it is not the Poet, but Jupiter is to blame, who inspires men of invention, as he himself pleases.* And Madam Dacier strangely mistakes this passage, in rendering it, *it is not the Poet, but Jupiter, who is the cause of our misfortunes, for it is he who dispenses to wretched mortals good or evil as he pleases.* At the same time she acknowledges the word ἀλφῆσαι, which she here renders *laborious*, or *wretched*, to signify *persons of wit*, in the beginning of lib. vi. and *persons of skill and ability in their art*, in lib. xiii. P.

Our translator, treading in the steps of Chapman and Ogilby, most miserably mistakes his author, his criticisms notwithstanding: nor less the last runner of this race, Mr. Cowper himself. Hobbes and Dacier are right. The passage is parallel to Il. T. 86. and to Virg. Æn. ii. 601. referred to by Clarke. Thus? beginning the line before us, and proceeding to ver. 449.

Let the sweet songster's unrestrained choice
 Wake his free lyre, and tune his varied voice.
 No bard with woes our teeming measure fills;
 Great Jove alone dispenses human ills.
 What, if his theme the woes of Greece display?
 Our ravish'd ears approve the novel lay.

Ver. 447.] Dryden's *St. Cecilia*:

With ravish'd ears
 The monarch hears.

Patient permit the sadly-pleasing strain;
 Familiar now with grief, your tears refrain, 450
 And in the publick woe forget your own;
 You weep not for a perish'd Lord, alone.
 What Greeks, now wand'ring in the Stygian gloom,
 With your Ulysses shar'd an equal doom!
 Your widow'd hours, apart, with female toil 455
 And various labours of the loom beguile;
 There rule, from palace-cares remote and free,
 That care to man belongs, and most to me.

Mature beyond his years the Queen admires
 His sage reply, and with her train retires. 460

Ver. 449.] Pope in his *St. Cecilia*:

In a *sadly-pleasing strain*,
 Let the warbling lute complain.

Ver. 455. *Your widow'd hours, apart, with female toil, &c.*] These verses are taken literally from the sixth book of the *Iliad*, except that *μῦθος* is inserted instead of *πόλεμος*; Eustathius explains the passage thus: *Women are not forbid intirely to speak, for women are talking animals, λαλητὸν ζῶον, they have the faculty of talking, and indeed are rational creatures; but they must not give too much liberty to that unruly member, in the company of men.* Sophocles advises well,

Γύναι, γυναῖξί κόσμον ἡ Γῆ φέρεϊ.

O woman, silence is the ornament of thy sex. Madam Dacier, though she plunders almost every thing, has spared this observation. P.

Bad rhymes. Thus more accurately, and faithfully to the original:

*You with the maids, in your sequester'd room,
 Beguile your hours with labours of the loom.
 There from debates and broils continue free;
 These to our sex belong, and most to me.*

Then swelling sorrows burst their former bounds,
 With echoing grief afresh the dome resounds;
 'Till Pallas, piteous of her plaintive cries,
 In slumber clos'd her silver-streaming eyes.

Meantime, rekindl'd at the royal charms, 465
 Tumultuous love each beating bosom warms;
 Intemp'rate rage a wordy war began;
 But bold Telemachus assum'd the man.
 Instant (he cry'd) your female discord end,
 Ye deedless boasters! and the song attend; 470
 Obey that sweet compulsion, nor profane
 With dissonance the smooth melodious strain.
 Pacifick now prolong the jovial feast;
 But when the dawn reveals the rosy east,

Ver. 461.] Better, perhaps, with the brevity of the original:
 There each sad eye fresh streams of sorrow steep,
 'Till Pallas clos'd with the soft seal of sleep.

Ver. 471.] A very happy complication of phrase, congenial
 with this before us, occurs in Vincent Bourne's version of Addi-
 son's Hymns:

While in the confidence of prayer

My soul took hold on thee:

Dum se recepit anima numen ad tuum

Confisa humillimæ precum violentiæ.

Our translator's expression is from Milton, Par. Lost, ix. 473.

Thoughts, whither have ye led me! with what *sweet*

Compulsion thus transported to forget

What hither brought us!

Ver. 472.] Paradise Lost, vii. 32.

But drive far off the barbarous *dissonance*

Of Bacchus and his revelers.

I, to the Peers assembled, shall propose 475
 The firm resolve, I here in few disclose.
 No longer live the cankers of my court;
 All to your several states with speed resort;
 Waste in wild riot what your land allows,
 There ply the early feast, and late carouse. 480
 But if, to honour lost, 'tis still decreed
 For you my bowl shall flow, my flock shall bleed;
 Judge and revenge my right, impartial Jove!—
 By him and all th' immortal thrones above,
 (A sacred oath) each proud oppressor, slain, 485
 Shall with inglorious gore this marble stain.

Aw'd by the Prince, thus haughty, bold, and
 young,
 Rage gnaw'd the lip, and wonder chain'd the
 tongue.

Ver. 476.] Dryden, *Æn.* x. 24.

Thus Jupiter *in few* unfolds the charge.

Ver. 480.] Homer prescribes the following alteration:

There *in alternate banquetings* carouse.

Ver. 483.] This representation of the passage is not correct.
 Rather, thus:

I witness now th' eternal powers above,

If chance thy sovereign will, avenging Jove!

Will grant to view each proud oppressor's gore

Shed on this violated mansion's floor.

Ver. 487.] Chapman is nervous, and reflects a good image of
 his author. I only substitute a single word:

At this, all bit their lips, and *much* admire

His words sent from him with such phrase and fire.

Silence at length the gay Antinous broke,
 Constrain'd a smile, and thus ambiguous spoke. 490
 What God to your untutor'd youth affords
 This headlong torrent of amazing words?

Ver. 490.] This line is mere interpolation. I should propose the banishment of the whole couplet by an adjustment of the next, as follows:

What God to your untutor'd youth affords
 (*Antinous cries*) this flood of boisterous words?

Ver. 491. *The speech of Antinous.*] Antinous and Eurymachus are Ithacensians, and are called the chief of the Suitors. It is therefore necessary to distinguish their characters; Antinous is violent, and determined against Ulysses; Eurymachus more gentle and subtle; Antinous derides, Eurymachus flatters.

This speech of Antinous is a concealed raillery; he tells Telemachus, that Jove inspires his soul with wisdom, but means that his education has been such, that he had learned nothing from man; he wishes (out of a seemingly kind concern for him) that he may never reign in Ithaca, because the weight of a crown is a burden; and concludes with mentioning his hereditary title to it, to insinuate that it is by his descent only, and not by merit.

Telemachus, in his answer, wisely dissembles the affront of Antinous, he takes it in the better sense, and seems to differ only in opinion about the regality. Think you, says he, that to be a King is to be miserable? To be a King, in my judgment, is to enjoy affluence and honour. He asserts his claim to the succession of his father, yet seems to decline it, to lay the suspicions of the Suitors asleep, that they may not prevent the measures he takes to obtain it. *Eusebius.*

The speech of Eurymachus confirms the former observation, that this Suitor is of a more soft and moderate behaviour than Antinous: he cloaths ill designs with a seeming humanity, and appears a friend, while he carries on the part of an enemy: Telemachus had said, that if it was the will of Jupiter, he would ascend the throne of Ithaca: Eurymachus answers, that this was as the Gods should determine; an insinuation that they regarded not his claim from his father. Telemachus said he would maintain himself in the possession of his present inheritance: Euryma-

May Jove delay thy reign, and cumber late
So bright a genius with the toils of state!

Those toils (Telemachus serene replies) 495
Have charms, with all their weight, t' allure the
wife.

Fast by the throne obsequious Fame resides,
And Wealth incessant rolls her golden tides.
Nor let Antinous rage, if strong desire
Of wealth and fame a youthful bosom fire: 500
Elect by Jove his delegate of sway,
With joyous pride the summons I'd obey.
Whene'er Ulysses roams the realm of Night,
Shou'd factious pow'r dispute my lineal right,

chus wishes that no one may arrive to dispossess him: the latent meaning of which is, "we of your own country are sufficient for that design." If these observations of Eustathius be true, Eurymachus was not a less enemy than Antinous, but a better dissembler. P.

Ver. 496.] This inelegant elision may be readily removed:

Have charms, with all their weight, *to win* the wife.

But this couplet of the translation is general, and bears little or no resemblance to the original; the sense and order of which are more correctly exhibited by Chapman, as follows:

Be not offended (he replide) if I
Shall say, I would assume this emperie,
If Jove gave leave. You are not he that sings,
"The rule of kingdoms is the worst of things."
Nor is it ill, at all, to sway a throne.

Ver. 503.] The purport of these *two* couplets, as far as they are authorized by the original, may be well digested into *one*, and with more fidelity; thus:

*But, since Ulysses roams the realm of night,
Others there are to claim the sovereign right.*

Some other Greeks a fairer claim may plead ; 505
 To your pretence their title wou'd precede.
 At least, the scepter lost, I still shou'd reign
 Sole o'er my vassals, and domestick train.

To this Eurymachus. To heav'n alone
 Refer the choice to fill the vacant throne. 510
 Your patrimonial stores in peace possess ;
 Undoubted all your filial claim confess :
 Your private right shou'd impious pow'r invade,
 The peers of Ithaca wou'd arm in aid.
 But say, that stranger-guest who late withdrew,
 What and from whence ? his name and lineage
 shew. 516

His grave demeanour, and majestick grace
 Speak him descended of no vulgar race :

Ver. 513.] The original runs thus :

Let not that man appear, who dares by force
 To wrest thy wealth, while Ithaca has men.

And, through the whole of this book, the translation is very general in it's representation of Homer's sense, with little attention to the complexion of his language : and in numerous instances has more of a commentary than a version : but betrays, notwithstanding, in the execution, an uncommon share of technical ingenuity and the true genius of poetry.

Ver. 517.] Thus, more faithfully to the original :

How swift he past, as shunning to be seen !
 No common worth bespake his noble mien.

And in Homer this couplet follows the next of the version, and concludes the speech.

Ver. 518.] So Dacier : " A son air on voit bien que ce n'est pas un
 " homme d'une naissance obscure." But I deem this resemblance casual : for Fenton, whose portion of translation was inconsider-

Did he some loan of antient right require,
Or came fore-runner of your scepter'd Sire ? 520

Oh son of Polybus ! the Prince replies,
No more my Sire will glad these longing eyes :
The Queen's fond hope inventive rumour cheers,
Or vain diviners' dreams divert her fears.

That stranger-guest the Taphian realm obeys, 525
A realm defended with incircling seas.

Mentes, an ever-honour'd name, of old
High in Ulysses' social list inroll'd.

Thus he, tho' conscious of th' ætherial guest,
Answer'd evasive of the fly request. 530

Meantime the lyre rejoins the sprightly lay ;
Love-dittied airs, and dance, conclude the day.

But when the star of eve, with golden light
Adorn'd the matron-brow of sable night ;
The mirthful train dispersing quit the court, 535
And to their several domes to rest resort.

able, appears to have derived little or no benefit from his predecessors ; consulted by Pope, who was wearied with the length of his undertaking, and unacquainted with the original language of his author, with unfailing assiduity.

Ver. 525.] The rhymes will not pass with an ear of feeling.
Thus ?

But know, that stranger-guest, his regal sway
The Taphians, fam'd for naval skill, obey.

I have spoken elsewhere in these notes with approbation of that adoption into English poetry of the *suspended nominative*, from the Greeks and Romans, on occasion of a similar instance in Pope's translation.

Ver. 534.] So Chapman :
The *sable* even descended.

A tow'ring structure to the palace join'd ;
 To this his steps the thoughtful Prince inclin'd ;
 In his pavilion there, to sleep repairs ;
 The lighted torch, the sage Euryclea bears : 546
 (Daughter of Ops, the just Pisenor's son,
 For twenty beeves by great Laertes won ;
 In rosy prime with charms attractive grac'd,
 Honour'd by him, a gentle lord and chaste,
 With dear esteem : too wise, with jealous strife
 To taint the joys of sweet, connubial life. 546
 Sole with Telemachus her service ends,
 A child she nurs'd him, and a man attends.)
 Whilst to his couch himself the Prince address,
 The duteous dame receiv'd the purple vest : 550
 The purple vest with decent care dispos'd,
 The silver ring she pull'd, the door reclos'd ;

Ver. 537.] The rhymes are exceptionable, and require a substitution.

A towering chamber from the hall ascends :

To this the prince in pensive sorrow bends.

Ver. 540. *The sage Euryclea.*] Euryclea was a very aged person ; she was bought by Laertes to nurse Ulysses ; and in her old age attends Telemachus : she cost Laertes twenty oxen ; that is, a certain quantity of money (*ὑλῆς μέλαλλικῆς*) which would buy twenty oxen : or perhaps the form of an ox was stamped upon the metal, and from thence had its appellation.

The simplicity of these heroick times is remarkable ; an old woman is the only attendant upon the son of a King : she lights him to his apartment, takes care of his cloaths, and hangs them up at the side of his bed. Greatness then consisted not in shew, but in the mind : this conduct proceeded not from the meanness of poverty, but from the simplicity of manners. *Eustathius.* P,

The bolt, obedient to the filken cord,
 To the strong staple's inmost depth restor'd,
 Secur'd the valves. There, wrapt in silent
 shade, 555

Pensive, the rules the Goddess gave, he weigh'd;
 Stretch'd on the downy fleece, no rest he knows,
 And in his raptur'd soul the vision glows.

Ver. 545.] So Hobbes:

T' avoid suspicion, and domestick strife.

Ver. 548.] A most elegant and delightful verse!

Ver. 552.] Thus Chapman:

Then made she haste forth from him; and did bring

The doore together with a *silver ring*.

Ver. 555.] If the following alteration be made, perfectly corresponding to the original,

Secur'd the valves. *All night on fleeces laid;*

the concluding couplet may be spared, as an elegant vision of the translator's only. Editor.

Having now gone through the first book, I shall only observe to the reader, that the whole of it does not take up the compass of an intire day: when Minerva appears to Telemachus, the Suitors were preparing to sit down to the banquet at noon; and the business of the first book concludes with the day. It is true, that the Gods hold a debate before the descent of Minerva, and some small time must be allowed for that transaction. It is remarkable, that there is not one simile in this book, except we allow those three words to be one, ὅρις δ' ὡς ἀνόπανα; the same observation is true of the first book of the Iliad. See the notes on that place. P.

The bolts obedient to the filken cord,
To the strong staple's nam'd depth testify'd;
Secur'd the valves. Their, wrapt in silent
Pensive, the roles the Goddess gave, no weight it;
Stretch'd on the downy fleece, no rest he knows,
And in his taper'd soul the vision glows.

Ver. 241. So Hobbes:
To avoid suspicion, and domestic strife.
Ver. 242. A most elegant and delightful verse!
Ver. 243. Thus Chapman:

I then made the haste forth from him; and did bring
The home together with a few rays.
Ver. 244. If the following translation be made, perfectly cor-
respondent to the original,
Secur'd the valves. All right as it is said;
the connecting couplet may be spared, as an elegant vision of the
translator's only.

Having now gone through the first book, I shall only observe
to the reader, that the whole of it does not take up the compass
of an entire day: when Minerva appears to Telemachus, the
Sailors were pressing to sit down to the banquet at noon; and
the business of the first book concludes with the day. It is true,
that the Gods hold a debate before the descent of Minerva, and
some small time must be allowed for that transaction. It is re-
markable, that there is not one simile in this book, except we
allow those three words to be one, *that I, for a season*; the same
observation is true of the first book of the Iliad. See the notes
on that place.

The second book of the Iliad, and the first of the Odyssey, are
both of them, in the original, of a great length. The first book
of the Iliad, in the original, contains 1024 verses; and the first
book of the Odyssey, in the original, contains 1024 verses.

THE ARGUMENT.

The Council of Ithaca.

Telauges, in the name of the Lords of Ithaca, complains of the injuries done him by the Suitors, and calls for redress.

SECOND BOOK

The Suitors endeavour to justify their stay, at least till the Queen to the Court of Ithaca her father: which he refuses. There appears a

ODYSSEY.

pretext for the delay. An angry messenger then demands a vessel to carry him to Pylos and Sparta, there to enquire of his father's fortunes. Pallas in the shape of Mentor (an ancient friend of Ulysses) helps him to a ship, assists him in preparing necessaries for the voyage, and embarks with him that night; which concludes the second day from the opening of the Poem.

The Scene continues in the palace of Ulysses in Ithaca. P.

THE ARGUMENT

SECOND BOOK

ODYSSEY.

Vol. I.

F

THE ARGUMENT.

The Council of Ithaca.

THEMACHUS, in the assembly of the Lords of Ithaca, complains of the injustice done him by the Suitors, and insists upon their departure from his Palace; appealing to the Princes, and exciting the people to declare against them. The Suitors endeavour to justify their stay, at least till he shall send the Queen to the Court of Icarius her father; which he refuses. There appears a prodigy of two Eagles in the sky, which an Augur expounds to the ruin of the Suitors. Telemachus then demands a vessel to carry him to Pylos and Sparta, there to enquire of his father's fortunes. Pallas in the shape of Mentor (an ancient friend of Ulysses) helps him to a ship, assists him in preparing necessaries for the voyage, and imbarks with him that night; which concludes the second day from the opening of the Poem.

The Scene continues in the palace of Ulysses in Ithaca. P.

NOTE PRELIMINARY.

THIS book opens with the first appearance of Telemachus upon the stage of action. And Bossu observes the great judgment of the Poet, in beginning with the transactions of Ithaca in the absence of Ulysses: by this method he sets the conduct of Telemachus, Penelope, and the Suitors, in a strong point of light; they all have a large share in the story of the Poem, and consequently ought to have distinguishing characters. It is as necessary in Epick Poetry, as it is on the Theatre, to let us immediately into the character of every person whom the Poet introduces: this adds perspicuity to the story, and we immediately grow acquainted with each personage, and interest ourselves in the good or ill fortune that attends them through the whole relation.

Telemachus is now about twenty years of age: in the eleventh book, the Poet tells us, he was an infant in the arms of his mother when Ulysses sailed to Troy; that Hero was absent near twenty years, and from hence we may gather the exact age of Telemachus. He is every where described as a person of piety to the Gods, of duty to his parents, and as a lover of his country: he is prudent, temperate, and valiant: and the poet well sets off the importance of this young Hero, by giving him the Goddesses of War and Wisdom for his constant attendant. P.

THE
SECOND BOOK
OF THE
ODYSSEY.

NOW red'ning from the dawn, the morn-
ing-ray
Glow'd in the front of heav'n, and gave the day.
The youthful hero, with returning light,
Rose anxious from th' inquietudes of night.
A royal robe he wore with graceful pride, 5
A two-edg'd falchion threaten'd by his side,

NOTES.

Ver. 5.] Thus his author: (but fidelity made the verification much more difficult, and a hackneyed description was easily accommodated to the translator's purpose)

A royal robe with graceful pride he wore;
And a sharp sword athwart his shoulders bore.

Embroider'd sandals glitter'd as he trod,
 And forth he mov'd, majestick as a God.
 Then by his heralds, restless of delay,
 To council calls the peers: the peers obey. 10
 Soon as in solemn form th' assembly sat,
 From his high dome himself descends in state.
 Bright in his hand a pond'rous jav'lin shin'd;
 Two dogs, a faithful guard, attend behind;

Ver. 7. So Chapman:

— — — — who, when *he trod*
 The open earth, to men shew'd like *a god*.

Ver. 13. — — *In his hand a pond'rous jav'lin shin'd.*] The Poet describes Telemachus as if he were marching against an enemy, or going to a council of war, rather than to an assembly of peers in his own country: two reasons are assigned for this conduct; either this was the common usage of princes in those times, or Telemachus might look upon the Suitors as enemies, and consequently go to council in arms as against enemies. *Eustathius.* P.

Ver. 14. *Two dogs, a faithful guard, attend behind.*] This passage has not escaped the raillery of the Criticks; they look upon it as a mean description of a hero and a prince, to give him a brace of dogs only for his guards or attendants: but such was the simplicity of ancient princes, that except in war they had rarely any attendants or equipage. And we may be confident Homer copies after the custom of the time, unless we can be so absurd as to suppose, he would feign low circumstances unnecessarily, through a want of judgment.

Virgil judged otherwise, and thought this circumstance worthy of his imitation.

“Quin etiam gemini custodes limine ab alto

“Procedunt, gressumque canes comitantur Herilem.”

Patroclus is described in the Iliad with the same attendants.

— — nine large dogs domestick at his board. B. xxiii.

Pallas with grace divine his form improves, 15
And gazing crouds admire him as he moves.

His father's throne he fill'd: while distant stood
The hoary peers, and aged Wisdom bow'd.

'Twas silence all, at last Ægyptius spoke;
Ægyptius, by his age and sorrows broke: 20
A length of days his soul with prudence crown'd,
A length of days had bent him to the ground.
His eldest * hope in arms to Ilion came,
By great Ulysses taught the path to fame;

Poetry, observes Dacier, is like painting, which draws the greatest beauties from the simplest customs: and even in history, we receive a sensible pleasure from the least circumstance that denotes the customs of ancient times. It may be added, that the poet, as well as the painter, is obliged to follow the customs of the age of which he writes, or paints: a modern dress would ill become Achilles or Ulysses, such a conduct would be condemned as an absurdity in painting, and ought to be so in poetry. P.

Ver. 15.] Or thus, as the former verse of the couplet seems susceptible of improvement:

*Around him Pallas grace cælestial throws;
And gazing crouds admire him as he goes.*

Ver. 18.] The latter clause is the translator's interpolation, for the gain of an intolerable rhyme. Thus?

*The throne he mounted of his father's sway:
The hoary seniors to the prince give way.*

Ver. 20.] The sentiment of the succeeding couplet should not be anticipated. The following attempt is not wide of the original:

*The council throng'd in listening silence fate:
At length Ægyptius open'd the debate.*

* Antiphus.

But, hapless youth ! the hideous Cyclops tore 25
 His quiv'ring limbs, and quaff'd his spouting gore.
 Three sons remain'd : to climb with haughty fires
 The royal bed, Eurynomus aspires ;
 The rest with duteous love his griefs assuage,
 And ease the fire of half the cares of age. 30
 Yet still his Antiphus he loves, he mourns ;
 And as he stood, he spoke and wept by turns.

Since great Ulysses fought the Phrygian plains,
 Within these walls inglorious silence reigns.

Ver. 25.] It were easy to observe more fidelity, as follows :

Of all his comrades last, the Cyclops tore—

Ver. 27.] The phrase *haughty fires* seems harsh and forced. I shall propose a substitution :

Three sons remain'd : with wild ambition fir'd,

To win the queen Eurynomus aspir'd.

Ver. 31. *Yet still his Antiphus he loves, he mourns.*] Homer, says Eustathius, inserts these particularities concerning the family of Ægyptius, to give an air of truth to his story : it does not appear that Ægyptius knew the certainty of the death of Antiphus : (for it is the poet who relates it, and not the father ;) whence, as Dacier observes, should he learn it ? He only laments him, according to the prevailing opinion that all the companions of Ulysses were lost with Ulysses. P.

May the inaccuracy of the rhyme be superseded thus ?

Yet still the flame of strong affection burns

For Antiphus. He spake, and wept by turns.

Ver. 33.] *Since great Ulysses, &c.*] We here are told, that there never had been any council convened in Ithaca, since the departure of Ulysses. The general design and moral of the *Odyssey*, is to inform us of the mischievous effects which the absence of a king and father of a family produces : we deprive, as Bossu observes, the poem of its very soul, and spoil the fable, if we retrench from it the disorders which the Suitors create in the

Say then, ye peers! by whose commands we meet?
 Why here once more in solemn council sit? 36
 Ye young, ye old, the weighty cause disclose:
 Arrives some message of invading foes?
 Or say, does high necessity of state
 Inspire some patriot, and demand debate? 40
 The present Synod speaks its author wise;
 Assist him, Jove, thou regent of the skies!
 He spoke. Telemachus with transport glows,
 Embrac'd the omen, and majestick rose:
 (His royal hand th' imperial scepter sway'd) 45
 Then thus, addressing to Ægyptius, said.

absence of Ulysses, both in his family and dominions. Nothing can give us a greater image of those disorders, than what is here related: what must a kingdom suffer in twenty years without a ruler, without a council to make laws or punish enormities? Such is the condition of Ithaca: Laertes is superannuated; Penelope oppressed by the violence of the Suitors; and Telemachus to this time, in his minority.

It is very artful in the poet to open the assembly by Ægyptius: Telemachus was the person who convened it: and being the greatest personage present, it might be expected that he should open the design of it: but to give Telemachus courage, who was young and inexperienced, Ægyptius first rises, and by praising the person who had summoned them (of whom he seems ignorant) gives Telemachus to understand he has friends among the assembly: this he could no other way so safely have done, considering the power of the Suitors. By this means Telemachus is encouraged to speak boldly, and arraign the disorders of the Suitors with the utmost freedom. P.

Ver. 35.] No proper rhymes. Thus?

Why then in solemn council meet to-day?

By whose commands, ye Ithacensians! say?

Ver. 45.] Our translator is too hasty and concise. The following attempt is conformable to the original:

Rev'rend old man ! lo here confest he stands
 By whom ye meet ; my grief your care demands.
 No story I unfold of publick woes,
 Nor bear advices of impending foes : 50
 Peace the blest land, and joys incessant crown ;
 Of all this happy realm, I grieve alone.
 For my lost fire continual sorrows spring,
 The great, the good ; your father, and your king.
 Yet more : our house from its foundation bows, 55
 Our foes are pow'rful, and your sons the foes :

The prince, to speak impatient, takes his stand
 In the mid council : (then receiv'd his hand
 The sceptre from Pisenor, wise with age)
 And thus addrest Ægyptius, reverend sage :
 Old man rever'd ! lo here he stands confest
 By whom ye meet : such grief o'erwhelms my breast !

Ver. 51.] This is wide of the original. Chapman is exact :
 Onely mine owne affaires all this procure,
 That in my house a double ill endure.

Ver. 54. *Your father, and your king.*] Telemachus here sets the character of Ulysses, as a king, in the most agreeable point of light : he ruled his people with the same mildness as a father rules his children. This must needs have a very happy effect upon the audience ; not only as it shews Ulysses to have been a good governor ; but as it recalls the memory of the happiness they received from that mild government, and obliquely condemns them of ingratitude who had forgot it. By this method also the poet interests us deeply in the sufferings of Ulysses ; we cannot see a good man and good king in distress, without the most tender emotions. P.

Ver. 55. *Yet more ; our house, &c.*] What Telemachus here says, has given offence to the Criticks ; they think it indecent for a son to say, that he bears with more regret the disorder of his family than the loss of his father ; yet this objection will vanish,

Hither, unwelcome to the Queen they come;
 Why seek they not the rich Icarian dome?
 If she must wed, from other hands require
 The dow'ry: is Telemachus her fire? 60
 Yet thro' my court the noise of revel rings,
 And wastes the wise frugality of kings.
 Scarce all my herds their luxury suffice;
 Scarce all my wine their midnight hours supplies.

if we weigh Penelope, Telemachus, and his whole posterity, against the single person of Ulysses.

But what chiefly takes away this objection is, that Telemachus was still in hopes of his father's return: for ἀπώλεσα does not imply necessarily his death, but absence: and then both with justice and decency, Telemachus may say that he grieves more for the destruction of his family, than for the absence of Ulysses. P.

A very inaccurate representation of his author. Thus?

A weightier evil still our house deplores;

Such wasteful riot squanders all our stores.

Unwelcome Suitors to my mother come

Your sons: but dread to seek th' Icarian dome.

Ver. 63. *Scarce all my herds their luxury suffice.*] This passage is ridiculed by the Criticks; they set it in a wrong light, and then grow very pleasant upon it: Telemachus makes a sad outcry because the Suitors eat his sheep, his beeves and fatted goats; and at last falls into tears. The truth is, the riches of Kings and Princes, in those early ages, consisted chiefly in flocks and cattle; thus Æneas and Paris are described as tending their flocks, &c. And Abraham in the scriptures, as abounding in this kind of wealth.

These Criticks would form a different idea of the state and condition of Telemachus, if they considered that he had been capable to maintain no fewer than an hundred and eight persons in a manner very expensive for many years; for so many (with their attendants) were the Suitors, as appears from the sixteenth book: and at the same time he kept up the dignity of his own court, and lived with great hospitality.

Safe in my youth, in riot still they grow, 65
 Nor in the helpless orphan dread a foe.
 But come it will, the time when manhood grants
 More pow'rful advocates than vain complaints.
 Approach that hour ! unsufferable wrong
 Cries to the Gods, and Vengeance sleeps too long.
 Rise then, ye peers ! with virtuous anger rise ; 71
 Your fame revere, but most th' avenging skies.
 By all the deathless pow'rs that reign above,
 By righteous Themis and by thund'ring Jove,
 (Themis, who gives to councils, or denies 75
 Success ; and humbles, or confirms the wise)

But it is a sufficient answer to the objections against this passage, to observe, that it is not the expence, but manner of it, that Telemachus laments : this he expressly declares by the word *μαψιδως* ; and surely a sober man may complain against luxury, without being arraigned of meanness ; and against profusion, without being condemned for parsimony. P.

Ver. 66.] More faithfully,
 Nor in *my father's absence* dread a foe.

Ver. 67.] Thus his author, literally exhibited :
 Unfit am I for vengeance : all too weak,
 All inexpert, my strength betrays my will ;
 With power responsive soon would vengeance come.

And to this the couplet before us, which is defective in rhyme, and perverse in meaning, is intended to correspond.

Ver. 75.] *Themis, who gives to councils, or denies
 Success ;———*]

Eustathius observes, that there was a custom to carry the statue of Themis to the assemblies in former ages, and carry it back again when those assemblies were dissolved ; and thus Themis may be said to form, and dissolve an assembly. Dacier dislikes this assertion, as having no foundation in antiquity ; she thinks that the

Rise in my aid ! suffice the tears that flow
 For my lost fire, nor add new woe to woe.
 If e'er he bore the sword to strengthen ill,
 Or having pow'r to wrong, betray'd the will, 80
 On me, on me your kindled wrath assuage,
 And bid the voice of lawless riot rage.
 If ruin to our royal race ye doom,
 Be you the spoilers, and our wealth consume.
 Then might we hope redress from juster laws, 85
 And raise all Ithaca to aid our cause :
 But while your sons commit th' unpunish'd wrong,
 You make the arm of violence too strong.

While thus he spoke, with rage and grief he
 frown'd,
 And dash'd th' imperial scepter to the ground. 90

assertion of Telemachus is general, that he intimates, it is justice alone that establishes the councils of mankind, and that injustice confounds and brings the wicked designs of men to confusion.

I have followed this interpretation, not only as it suits best with the usual morality of Homer, but also as Jupiter is mentioned with Themis ; and no such custom is pretended concerning his statue. He is expressly stiled by the ancients *Zeûs ἀγοραῖος*. In Sicily there was an altar of *Zeûs ἀγοραῖος*, or of Jupiter, *who presides over Councils*. *Eustathius from Herodotus.* P.

Ver. 84. *Be you the spoilers, and our wealth consume.*] To understand this passage, we must remember, as Eustathius remarks, that Telemachus is pleading his cause before the Ithacensians ; them he constitutes the judges of his cause : he therefore prevents an answer which they might make, *viz. We are not the men that are guilty of these outrages ;* Telemachus rejoins, “ It were better
 “ for me to suffer from your hands ; for by your quiescence you
 “ make my affairs desperate ;” an intimation that they should rise in his defence. P.

The big round tear hung trembling in his eye :
 The synod griev'd, and gave a pitying sigh,
 Then silent sat—at length Antinous burns
 With haughty rage, and sternly thus returns.

O insolence of youth ! whose tongue affords 95
 Such railing eloquence, and war of words.
 Studious thy country's worthies to defame,
 Thy erring voice displays thy mother's shame.
 Elusive of the bridal day, she gives
 Fond hopes to all, and all with hopes deceives. 100

Ver. 91. *The big round tear hung trembling in his eye.*] This passage is not one of those, where the Poet can be blamed for causing a hero to weep. If we consider the youth of Telemachus, together with the tenderness agreeable to that time of life ; the subjects that demand his concern ; the apprehension of the loss of a father ; and the desolate state of his mother and kingdom : all these make his readiness to burst into tears an argument, not of any want of spirit in him, but of true sense, and goodness of nature ; and is a great propriety, which shews the right judgment of the Poet. P.

Ver. 95. *O insolence of youth ! &c.*] We find Antinous always setting himself in the strongest opposition to Telemachus ; and therefore he is the first that falls by the spear of Ulysses ; the Poet observes justice, and as Antinous is the first in guilt, he is the first in punishment. What Antinous says in this speech, concerning the treachery of the female servant of Penelope, prepares the way for the punishment Ulysses inflicts on some of the maids in the conclusion of the Poem : this is an act of poetical justice ; and it is as necessary in Epick as in Tragick Poety, to reward the just, and punish the guilty. *Eustathius.* P.

Ver. 98.] Rather, perhaps,

Thy erring voice *but speaks* thy mother's shame.

Ver. 99. *Elusive of the bridal day, she gives*

Fond hopes to all, and all with hopes deceives.]

It will be necessary to vindicate the character of Penelope, the

Did not the fun, thro' heav'n's wide azure roll'd,
 For three long years the royal fraud behold?
 While she, laborious in delusion spread
 The spacious loom, and mix'd the various thread:

heroine of the Poem, from the aspersions of Antinous. It must be confessed that she has a very hard game to play, she neither dares consent, nor deny: if she consents, she injures Ulysses, whom she still expects to return; if she denies, she endangers the throne, and the life of Telemachus, from the violence of the Suitors; so that no other method is left to elude their addresses.

I must not conceal what Eustathius has mentioned from some authors, as Lycophron, &c. who say that Penelope was *κασσωπίδα*, in plain English, *an harlot*: and he quotes Herodotus, as affirming that she had a son, named Pan, by Hermes; but the Bishop declares it is all a scandal; and every body must conclude the same, from her conduct, as described in Homer.

To vindicate her in this place, we must consider who it is that speaks: Antinous, an unsuccessful lover: and what he blames as a crime, is really her glory; he blames her because she does not comply with their desires; and it had been an act of guilt to have complied. He himself sufficiently vindicates her in the conclusion of his speech, where he extols her above all the race of woman-kind: so that the seeming inconsistency of Penelope must be imputed to the necessity of her affairs: she is artful, but not criminal.

The original says, she deceived the Suitors by her messages; a plain intimation, that she used no extraordinary familiarities with her admirers; and through the whole course of the Poem she seldom appears in their assemblies. P.

This rhyme is of perpetual recurrence in our correctest versifiers; but is, in my opinion, justly exceptionable. Thus?

She gives, elusive of the bridal day,
 Fond hopes to all; *but all these hopes betray.*

Ver. 102.] This *royal fraud* I suspect to be one of Pope's corrections; who lost no occasion of a satirical fling at the reigning family: as I have before remarked.

Where as to life the wond'rous figures rise, 105
Thus spoke th' inventive Queen, with artful sighs.

“ Tho' cold in death Ulysses breathes no more,
“ Cease yet a while to urge the bridal hour ;
“ Cease, 'till to great Laërtes I bequeath
“ A task of grief, his ornaments of death. 110
“ Left when the fates his royal ashes claim,
“ The Grecian matrons taint my spotless fame ;
“ When he, whom living mighty realms obey'd,
“ Shall want in death a shroud to grace his shade.”

Ver. 105.] A playful invention has fabricated this couplet from the following words of Homer :

— — — — — and spake to us apart.

Ver. 107.] Rhymes not to be borne. Thus ?

Though my fam'd spouse have clos'd his vital day,
Awhile, ye youths ! my bridal hour delay.

Or otherwise :

Awhile, ye youths ! though death's all-conquering power
Have claim'd my spouse, defer the bridal hour.

Ver. 109.] *Cease, 'till to great Laërtes I bequeath*

A task of grief, his ornaments of death.]

It was an ancient custom to dedicate the finest pieces of weaving and embroidery, to honour the funerals of the dead : and these were usually wrought by the nearest relations in their life-time. Thus in the twenty-second Iliad, Andromache laments, that the body of Hector must be exposed to the air, without those ornaments.

— — — ἀτάρ τοι εἶματ' ἐνὶ μεγάροισι κέονται,
Δεπλά τε καὶ χαριέντα, τέτυκμένα χερσὶ γυναικῶν.

And the mother of Euryalus in Virgil, to her son.

“ — — — Nec te tua funera mater

“ Produxi, pressive oculos, aut vulnera lavi,

“ Veste tegens, tibi quam noctes festina diesque

“ Urgebam, & tela curas solabar aniles.”

Thus she: at once the gen'rous train com-
plies, 115

Nor fraud mistrusts in virtue's fair disguise.

The work she ply'd; but studious of delay,

By night revers'd the labours of the day.

While thrice the sun his annual journey made,

The conscious lamp the midnight fraud survey'd;

Unheard, unseen, three years her arts prevail; 121

The fourth, her maid unfolds th' amazing tale.

We saw, as unperceiv'd we took our stand,

The backward labours of her faithless hand.

Then urg'd, she perfects her illustrious toils; 125

A wond'rous monument of female wiles!

But you, oh peers! and thou, oh prince! give
ear;

(I speak aloud, that every Greek may hear)

Dismiss the Queen; and if her sire approves,

Let him espouse her to the peer she loves: 130

Bid instant to prepare the bridal train,

Nor let a race of princes wait in vain.

Tho' with a grace divine her soul is blest,

And all Minerva breathes within her breast, 134

Ver. 116.] We are indebted for this beautiful verse to the invention of the translator only. The whole passage is executed with superior taste.

Ver. 125.] This couplet is foreign in it's purport, and unsatisfactory in its rhymes. Thus?

Lamenting then her frustrated deceit,

Constrain'd she makes the lingering work complete.

In wond'rous arts than woman more renown'd,
 And more than woman with deep wisdom crown'd;
 Tho' Tyro nor Mycene match her name,
 Nor great Alcmena (the proud boasts of fame)
 Yet thus by heav'n adorn'd, by heav'n's decree
 She shines with fatal excellence, to thee: 140
 With thee, the bowl we drain, indulge the feast,
 'Till righteous heav'n reclaim her stubborn breast.
 What tho' from pole to pole resounds her name!
 The son's destruction waits the mother's fame:
 For 'till she leaves thy court, it is decreed, 145
 Thy bowl to empty, and thy flock to bleed.

While yet he speaks, Telemachus replies:
 Ev'n Nature starts, and what ye ask denies.

Ver. 140.] *She shines with fatal excellence to thee.*] Eustathius observes, that Antinous, in the opening of his speech, throws the fault upon Penelope, to engage the favour of the multitude: but being conscious that he had said things which Penelope would resent, he extols her in the conclusion of it. He ascribes an obstinacy of virtue to her, and by this double conduct endeavours to make both Penelope and the multitude his friends. P.

Ver. 145.] This is less accurate to the original, than the following attempt:

Not one, 'till she the fav'rite youth shall take,
 Of all her Suitors will this house forsake.

Ver. 147. *Telemachus's reply.*] Telemachus every where speaks with an openness and bravery of spirit; this speech is a testimony of it, as well as his former; he answers chiefly to the dismissal of Penelope, says it would be an offence against heaven and earth; and concludes with a vehemence of expression, and tells Antinous that such a word, *μῦθος*, shall never fall from his tongue.

The Criticks have found fault with one part of the speech, as betraying a spirit of avarice and meanness in Telemachus.

Thus, shall I thus repay a mother's cares,
Who gave me life, and nurs'd my infant years?

How to Icarius, in the bridal hour,
Shall I, by waste undone, refund the dow'r?

They think it unworthy of Telemachus to make the dower of Penelope an argument against her dismissal, and consequently ascribe his detention of her, not to duty, but to covetousness. To take away this objection, they point the verses in a different manner, and place a stop after ἀποτίνειν, and then the sense runs thus: "I cannot consent to dismiss her who bore me, and nursed me in my infancy, while her husband is absent, or perhaps dead; besides, hard would be the punishment I should suffer, if I should voluntarily send away Penelope to Icarius."

Dacier dislikes this solution, and appeals to the customs of those ages, to justify her opinion: if a son forced away his mother from his house, he was obliged to restore her dower, and all she brought in marriage to her husband: but if she retired voluntarily to engage in a second marriage, the dower remained with the son as lawful heir. This opinion of Dacier may be confirmed from Demosthenes in his orations, καὶ μετὰ ταῦτα, ἀνδρὸς αὐτῆς τελευτήσαντος, ἀπολιπῆσα τὸν οἶκον, καὶ κομισαμένη τὴν προῖκα. *Afterwards upon the decease of her husband, leaving his family, and receiving back her portion, &c.* The same author adds, that the reason why the Suitors are so urgent to send away Penelope, is, that she may chuse to marry some one of them, rather than return to Icarius; so that Telemachus only takes hold of their argument for her dismissal, in order to detain her. They addressed Penelope more for the sake of her riches than her beauty, (for she must be about forty years old) and he tells them, that if he sends her away against her consent, he must restore those riches, which they covet more than the person of Penelope. This I confess is very refined; and perhaps it may be sufficient to take off the objection of covetousness in Telemachus, to understand no more than what the words at the first view seem to imply, viz. an abhorrence of their riots, described by Telemachus to have arisen to such a degree as to have almost ruined his kingdom, and made their demands im-

While sad on foreign shores Ulysses treads, 151
 Or glides a ghost with unapparent shades;
 How to Icarius in the bridal hour
 Shall I, by waste undone, refund the dow'r?
 How from my father should I vengeance dread?
 How would my mother curse my hated head? 156
 And while in wrath to vengeful fiends she cries,
 How from their hell would vengeful fiends arise?

possible. I see nothing unnatural or mean in this interpretation, especially if we remember that the prodigious disorders of his family enter into the essence of the Poem. The greater the disorders are, the greater are the sufferings of Ulysses. P.

This variation is destitute of authority. The translator should have contented himself with the practice of his predecessors, and the direct prescription of his author.

To him, discreet Telemachus replies.

Ver. 151.] Faulty rhymes. Thus?

Whether my father strays some distant coast,
 Or Pluto's gloom detains his hapless ghost.

Ver. 155. *How from my father should I vengeance dread?*] There is an ambiguity in the word Father; it may either signify Icarius or Ulysses, as Eustathius observes: but I think the context determines the person of Ulysses; for Telemachus believes him to be yet living, and consequently might fear his vengeance, if he offered any indignity to Penelope. P.

Ver. 157. *And while in wrath to vengeful fiends she cries,
 How from their hell would vengeful fiends arise?*]

In the ninth Iliad we are told that the father of Phoenix imprecated the furies against his son.

My fire with curses loads my hated head,
 And cries, "Ye Furies! barren be his bed."
 Infernal Jove, the vengeful fiends below,
 And ruthless Proserpine, confirm'd his vow.

In the same book the furies hear the curses of Althea upon her son,

Abhorr'd by all, accurs'd my name would grow,
 The earth's disgrace, and humankind my foe. 160
 If this displease, why urge ye here your stay?
 Haste from the court, ye spoilers, haste away:
 Waste in wild riot what your land allows,
 There ply the early feast, and late carouse.
 But if, to honour lost, 'tis still decreed 165
 For you my bowl shall flow, my flocks shall bleed;
 Judge and assert my right, impartial Jove!
 By him, and all th' immortal host above,
 (A sacred oath) if heav'n the pow'r supply,
 Vengeance I vow, and for your wrongs ye die. 170

She beat the ground, and call'd the pow'rs beneath,
 On her own son to wreak her brother's death.
 Hell heard her curses from the realms profound,
 And the fell fiends who walk the nightly round.

These passages shew the opinion the ancients had of the honour due from children to parents, to be such, that they believed there were Furies particularly commissioned to punish those who failed in that respect, and to fulfil the imprecations made against them by their offended parents. There is a greatness in this idea, and it must have had an effect upon the obedience of the youth. We see Telemachus is full of the sense of it. *Dacier.* P.

Ver. 160.] After this verse, an omission of a sentiment in the original may be thus supplied:

Never, ye Suitors! never hope from me
 (My will is fix'd) this base unkind decree!

Ver. 163.] This passage, to the conclusion of the speech, has already occurred in book i. verse 479. with some variations of the translators; to which I refer the reader.

With that, two eagles from a mountain's height
 By Jove's command direct their rapid flight ;
 Swift they descend, with wing to wing conjoin'd,
 Stretch their broad plumes, and float upon the
 wind.

Above th' assembled peers they wheel on high, 175
 And clang their wings, and hov'ring beat the sky ;
 With ardent eyes the rival train they threat,
 And shrieking loud, denounce approaching fate.

Ver. 171, &c. *The prodigy of the two eagles.*] This prodigy is ushered in very magnificently, and the verses are lofty and sonorous. The eagles are Ulysses and Telemachus: *by Jove's command* they fly *from a mountain's height*: this denotes that the two heroes are inspired by Jupiter, and come from the country to the destruction of the Suitors: the eagles fly *with wing to wing conjoin'd*; this shews, that they act in concert and unity of councils: at first they *float upon the wind*; this implies the calmness and secrecy of the approach of those heroes: at last they *clang their wings, and hovering beat the skies*; this shews the violence of the assault: *with ardent eyes the rival train they threat*. This, as the poet himself interprets it, denotes the approaching fate of the Suitors. *Then sailing o'er the domes and tow'rs they fly, Full tow'rd the east*; this signifies that the Suitors alone are not doomed to destruction, but that the men of Ithaca are involved in danger, as Halitherses interprets it.

Nor to the great alone is death decreed ;

We, and our guilty Ithaca must bleed.

See here the natural explication of this prodigy, which is very ingenious! *Eustathius, verbatim.* P.

Ver. 173.] I would thus supplant the vicious rhymes of this couplet, with one more faithfully adherent to the original:

The pair, at first, with wings contiguous sail,

And skim, majestic, with the driving gale:

But, o'er th' assembled peers—.

Ver. 177.] More correctly thus:

They cuff, they tear ; their cheeks and neck they
rend,

And from their plumes huge drops of blood de-
scend : 180

Then sailing o'er the domes and tow'rs, they fly
Full tow'rd the east, and mount into the sky.

The wond'ring rivals gaze with cares oppress'd,
And chilling horrors freeze in ev'ry breast.

'Till big with knowledge of approaching woes 185

The prince of augurs, Halitherses, rose :

Prescient he view'd th' aërial tracks, and drew
A sure presage from ev'ry wing that flew.

Ye sons (he cry'd) of Ithaca, give ear,
Hear all ! but chiefly you, oh rivals ! hear. 190

Destruction sure o'er all your heads impends ;

Ulysses comes, and death his steps attends.

Nor to the great alone is death decreed ;

We, and our guilty Ithaca must bleed. 194

Why cease we then the wrath of heav'n to stay ?

Be humbled all, and lead, ye great ! the way.

For lo ! my words no fancy'd woes relate :

I speak from science, and the voice is fate.

View with fierce eyes the Suitors as they fate ;
And in loud screams pronounce the voice of Fate.

Perhaps, however, another orthography is preferable, to distinguish this *verb* from *fate*, to *satisfy* : as perspicuity, which is the first aim of good writing, demands every discrimination of this nature, that a language will admit.

When great Ulysses fought the Phrygian shores
 To shake with war proud Ilion's lofty tow'rs, 200
 Deeds then undone my faithful tongue foretold :
 Heav'n seal'd my words, and you those deeds
 behold.

I see (I cry'd) his woes, a countless train ;
 I see his friends o'erwhelm'd beneath the main ;
 How twice ten years from shore to shore he
 roams ; 205
 Now twice ten years are past, and now he comes !

Ver. 199.] The rhymes are faulty. Thus, with more fidelity
 also to the original :

His course from home when wise Ulysses bore,
 To war with Greece combin'd on Ilium's shore.

Ver. 203. *I see (I cry'd) his woes ————*
I see his friends o'erwhelm'd, &c.]

In three lines (observes Eustathius) the Poet gives us the whole
 Odyssey in miniature: and it is wonderful to think, that so plain
 a subject should produce such variety in the process of it. Aristotle
 observes the simplicity of Homer's platform; which is no more
 than this: a prince is absent from his country; Neptune destroys
 his companions; in his absence his family is disordered by many
 princes that address his wife, and plot against the life of his only
 son; but at last after many storms he returns, punishes the Suitors,
 and re-establishes his affairs: this is all that is essential to the
 poem, the rest of it is made up of episodes. And yet with what
 miracles of poetry (*speciosa miracula*, as Horace styles them) has
 he furnish'd out his poem? P.

Ver. 204.] More accurately thus:

See *all* his comrades overwhelm'd beneath the main.

Ver. 205.] The following couplet is less exceptionable in its
 rhymes:

He twice ten years from shore to shore will roam:
These years are pass'd; expect your hero home.

To whom Eurymachus : Fly, dotard, fly ;
 With thy wise dreams, and fables of the sky.
 Go prophesy at home ; thy sons advise :
 Here thou art sage in vain — I better read the
 skies. 210

Unnumber'd birds glide thro' th' aërial way,
 Vagrants of air, and unforeboding stray.
 Cold in the tomb, or in the deeps below
 Ulysses lies : oh wert thou laid as low !
 Then would that busy head no broils suggest, 215
 Nor fire to rage Telemachus's breast.
 From him some bribe thy venal tongue requires,
 And int'rest, not the god, thy voice inspires.
 His guideless youth, if thy experienc'd age
 Mislead fallacious into idle rage, 220
 Vengeance deserv'd thy malice shall repress,
 And but augment the wrongs thou would'st redress.

Ver. 207. *The speech of Eurymachus.*] It has been observed, that Homer is the father of oratory as well as poetry, and it must be confessed, that there is not any one branch of it, that is not to be found in his poetry. The invective, persuasive, ironical, &c. may all be gathered from it. Nothing can be better adapted to the purpose than this speech of Eurymachus : he is to decry the credit of the predictions of Halitherses : he derides, he threatens, and describes him as a venal prophet. He is speaking to the multitude, and endeavours to bring Halitherses into contempt, and in order to it he uses him contemptuously. P.

Thus Ogilby :

— — — Thy children so perswade,
 Dotard, at home.

Telemachus may bid the queen repair
 To great Icarius, whose paternal care
 Will guide her passion, and reward her choice, 225
 With wealthy dow'r, and bridal gifts of price.
 'Till she retires, determin'd we remain,
 And both the prince and augur threat in vain :
 His pride of words, and thy wild dream of fate,
 Move not the brave, or only move their hate. 230
 Threat on, oh prince ! elude the bridal day,
 Threat on, 'till all thy stores in waste decay.
 True, Greece affords a train of lovely dames,
 In wealth and beauty worthy of our flames :
 But never from this nobler suit we cease ; 235
 For wealth and beauty less than virtue please.
 To whom the youth. Since then in vain I
 tell
 My num'rous woes, in silence let them dwell.

Ver. 223.] Compare book i. verse 360.

Ver. 227.] These *two* couplets afford as fine a specimen of translation, at once faithful, elegant, and compact, as can be found in the English language.

Ver. 233.] The version here is rambling and careless. Let the reader accept a literal translation, and commensurate to the original :

We Virtue sue, nor other flames regard,
 Such as might else become our rank to wed.

Ogilby with very slight correction is not amiss :

Her *Virtue* so allures, and curious arts :
 None, *none* but she can captivate our hearts,

But heav'n, and all the Greeks, have heard my
wrongs :

To heav'n, and all the Greeks, redrefs belongs. 240

Yet this I ask (nor be it ask'd in vain)

A bark to waft me o'er the rolling main ;

The realms of Pyle and Sparta to explore,

And seek my royal fire from shore to shore :

Ver. 239. — *All the Greeks have heard my wrongs.*] It is necessary for the reader to carry in his mind, that this assembly consists not only of the peers, but of the people of Ithaca : for to the people Telemachus here appeals.

It is evident, that the place of the assembly was at least open to the air in the upper parts : for otherways how should the eagles be visible to the Suitors ? and so very plainly, as to be discovered to threat them with their eyes ? There was no doubt a place set apart for council, usually in the market : for Telemachus is said to seat himself in his father's throne, in the beginning of this book : but Ulysses had been absent twenty years ; and therefore it is evident, that his throne had stood in the same place for the space of twenty years. It is past contradiction, that in Athens, and other cities of Greece, there were Βουλευτήρια, publick halls for the consultation of affairs. P.

Ver. 241.] Chapman is not despicable, and gives the circumstantial language of his original :

Yet with my other friends, let love prevaile
To fit me with a vessell, free of faile ;
And twentie men ; that may divide to me
My readie passage through the yeelding sea.

Ver. 242.] The reader may compare Fenton's execution of the same verses in book i. verse 365.

Ver. 243.] Thus Chapman :

For Sparta, and Amathoon Pylos *shore*
I now am bound ; in purpose to *explore*
My long lackt father.

If, or to Fame his doubtful fate be known, 245
 Or to be learn'd from Oracles alone?
 If yet he lives; with patience I forbear,
 'Till the fleet hours restore the circling year:
 But if already wand'ring in the train
 Of empty shades; I measure back the main, 250
 Plant the fair column o'er the mighty dead,
 And yield his comfort to the nuptial bed.

He ceas'd; and while abash'd the peers attend,
 Mentor arose, Ulysses' faithful friend:
 [When fierce in arms he fought the scenes of
 war, 255
 " My friend (he cry'd) my palace be thy care;

Ver. 253.] The portion that intervenes the speech of Mentor, is the most licentious translation, which has yet occurred; and withal grossly misrepresents the original, as Chapman and Dacier had done before. The following effort is plain and faithful:

Thus speaking, he sat down; and next arose
 That Mentor, whom renown'd Ulysses chose,
 When first for Troy he left his native land,
 To rule the household with a friendly hand;
 That all should own his delegated sway.
 The reverend senior thus began to say.

Ver. 254. *Mentor arose, Ulysses' faithful friend.*] The name of Mentor is another instance of the gratitude of our Poet's temper, it being the same which belonged to a friend of his by whom he was entertained in Ithaca, during a defluxion on his eyes which seized him in his voyages: and at whose house he is said to have laid the plan of this poem. This character of Mentor is well sustained by his speech, and by the assistance he gratefully gives to young Telemachus on all occasions. P.

“ Years roll'd on years my god-like fire decay,
 “ Guard thou his age, and his behests obey.”]
 Stern as he rose, he cast his eyes around,
 That flash'd with rage ; and as he spoke, he
 frown'd. 260

O never, never more ! let king be just,
 Be mild in pow'r, or faithful to his trust !
 Let tyrants govern with an iron rod,
 Oppress, destroy, and be the scourge of God ;
 Since he who like a father held his reign, 265
 So soon forgot, was just and mild in vain !
 True, while my friend is griev'd, his griefs I
 share ;
 Yet now the rivals are my smallest care :

Ver. 258. *Guard thou my fire, and his behests obey.*] The original says only, “ *Obeys the old man.*” Eustathius rightly determines, that the expression means Laertes. The Poet loses no opportunity of giving Ulysses an excellent character ; this is as necessary as continually to repeat the disorders of the Suitors.

— — — — “ *Servetur ad imum*

“ *Qualis ab incepto processerit, & sibi constet.*”

This conduct contributes admirably to the design of the poem ; and when the Poet in the unravelling of his fable comes to reward and punish the chief actors, we acknowledge his justice in the death of the Suitors, and re-establishment of Ulysses. P.

Eustathius is most certainly mistaken. And so Hobbes and Ogilby seem to have thought ; and undoubtedly Mr. Cowper, with his usual accuracy.

Ver. 261.] Ogilby is not to be despised :

No more let kings be pious, mild, nor just ;
 Nor act by law, nor reason, but their lust,
 Since none Ulysses minds, who rul'd this land,
 Rul'd, like a father, with a gentle hand.

They, for the mighty mischiefs they devise,
 E'er long shall pay: their forfeit lives the price. 270
 But against you, ye Greeks! ye coward train,
 Gods! how my soul is mov'd with just disdain?
 Dumb ye all stand, and not one tongue affords
 His injur'd prince the little aid of words.

While yet he spoke, Leocritus rejoin'd: 275
 O pride of words, and arrogance of mind!
 Would'st thou to rise in arms the Greeks advise?
 Join all your pow'rs! in arms, ye Greeks, arise!
 Yet would your pow'rs in vain our strength op-
 pose;
 The valiant few o'ermatch an host of foes. 280
 Should great Ulysses stern appear in arms,
 While the bowl circles, and the banquet warms;

Ver. 269.] The rhyme is incorrect. Thus, more faithfully and fully:

For all their deeds of force and rapine, they
 A grievous price, their forfeit lives, shall pay:
 Ulysses' wealth, insatiate, they destroy,
 Nor think him destin'd to return from Troy.

Ver. 275.] The remark on verse 147. is alike applicable here; and the rhymes are bad. Thus?

To Mentor then Leocritus replied:
 O fraught with malice, sottishness, and pride!

And, I now see, these are the rhymes of Chapman, who has acquitted himself very well, as follows:

Evenor's sonne (Liocritus) replide;
 Mentor! the railer, made a foole with pride!

Ver. 282. *While the bowl circles, and the banquet warms.*] The original is not without obscurity: it says, *περὶ Δαίτι*: or, *in the time of the banquet*. Eustathius interprets it, *τῇ αἵῃ σπαλνυμένῃ*.

Tho' to his breast his spouse with transport flies,
Torn from her breast, that hour, Ulysses dies.

αἰνοῖς, *The wine as it were fighting on their side*; and this agrees with what follows.

The design of this speech is to deter the people of Ithaca from rising in the cause of Ulysses: Mentor speaks justly; Leocritus insolently; Mentor sets before them the worth of Ulysses; Leocritus the power of the Suitors: Mentor speaks like a brave man; Leocritus (observes Eustathius) like a coward, who wanting true courage, flies to the assistance of wine to raise a false one.

Perhaps it may be objected, that there is not a sufficient distinction in the characters of several Suitors; they are all described as insolent voluptuaries. But though they agree in this general character, yet there is something distinguishing in the particular persons: thus Antinous derides, Eurymachus covers villainy with mildness; Antinous is ever the foremost in outrage, Eurymachus generally his second: a greater distinction is neither necessary, nor possible to be represented. What the Poet is to describe, is the insolence of the Suitors, and the disorders they create in his family and kingdom; he is obliged to dwell upon these circumstances, because they are essential to his design: and consequently that general resemblance of their characters is not a fault in the Poet. P.

Our annotator, in the former part of this remark, has wrongly translated the words of Eustathius: they should be rendered thus: "The wine leading them on to battle;" like a general.

Ver. 283.] This turn is ingenious, but not sufficiently exact. Ogilby's verses are above contempt in point of neatness, and much more faithful:

When we with wine are heightned at a feast,
Should then Ulysses, an unwelcome guest,
Arrive, and think to drive us from his house,
Small joy would find his long-expecting spouse,
Ore-match'd, to see him slain at his return.
You counsel ill. Let straight this court adjourn;
Then thou and Halitherses, if you list,
Who were his father's friends, may him assist.

But hence retreating to your domes repair ; 285
 To arm the vessel, Mentor ! be thy care,
 And Halitherfes ! thine : be each his friend ;
 Ye lov'd the father : go, the son attend.

But yet, I trust, the boaster means to stay
 Safe in the court, nor tempt the wat'ry way. 290

Then, with a rushing sound, th' assembly bend,
 Diverse their steps : the rival rout ascend
 The royal dome ; while sad the prince explores
 The neighb'ring main, and forrowing treads the
 shores.

There, as the waters o'er his hands he shed, 295
 The royal suppliant to Minerva pray'd.

O Goddess ! who descending from the skies
 Vouchsaf'd thy presence to my wond'ring eyes,

Ver. 291. *Then, with a rushing sound, &c.*] The assembly which was convened by Telemachus, is broke up in a riotous manner by Leocritus, who had no right to dissolve it. This agrees with the lawless state of the country in the absence of its king, and shews (says Eustathius) that the Suitors had usurped the chief authority.

There is a fine contrast between the behaviour of Telemachus and that of the Suitors. They return to repeat their disorders and debauches ; Telemachus retires to supplicate the Goddess of Wisdom, to assist him in his enterprises. Thus the Poet raises the character of Telemachus ; he has shewed him to be a youth of a brave spirit, a good speaker, and here represents him as a person of piety. P.

Ver. 295.] Good poetry will not endure these rhymes. Thus ?
 To Pallas there a lowly suppliant stands ;
 And pours the cleansing waters o'er his hands.

By whose commands the raging deeps I trace,
 And seek my fire thro' storms and rolling seas! 300
 Hear from thy heav'ns above, oh warriour-maid!
 Descend once more, propitious to my aid.
 Without thy presence, vain is thy command;
 Greece, and the rival train, thy voice withstand.

Indulgent to his pray'r, the Goddess took 305
 Sage Mentor's form, and thus like Mentor spoke.

O prince, in early youth divinely wise,
 Born, the Ulysses of thy age to rise!
 If to the son the father's worth descends,
 O'er the wide waves success thy ways attends: 310
 To tread the walks of death he stood prepar'd,
 And what he greatly thought, he nobly dar'd.

Ver. 299.] There is the same imperfection here; which demands some substitution:

By whose commands *I go to tempt the main,*
 And seek my father thro' the wat'ry reign—.

Ver. 305.] Here also, from the same objection, I would propose the following couplet:

Then Pallas, listening to the youth's request,
 With Mentor's form and Mentor's voice address.

Ver. 307. *The speech of Minerva.*] This speech of Minerva is suited to encourage a young man to imitate the virtue of his father, and not to suffer himself to be overcome by any appearance of difficulties. She sets his father before his eyes, and tells him, there was never any danger which he durst not encounter; if he should suffer himself to be discouraged, he would prove himself an unworthy son of a brave father. *Dacier. Eustathius. P.*

Were not wise sons descendent of the wise,
 And did not heroes from brave heroes rise ; 314
 Vain were my hopes : few sons attain the praise
 Of their great fires, and most their fires disgrace.
 But since thy veins paternal virtue fires,
 And all Penelope thy soul inspires :
 Go, and succeed ! the rivals' aims despise ;
 For never, never, wicked man was wise. 320
 Blind they rejoice, tho' now, ev'n now they fall ;
 Death hastes amain : one hour o'erwhelms them
 all !

And lo, with speed we plough the wat'ry way ;
 My pow'r shall guard thee, and my hand convey :
 The winged vessel studious I prepare, 325
 Thro' seas and realms companion of thy care.
 Thou to the court ascend ; and to the shores
 (When night advances) bear the naval stores ;

Ver. 313.] Thus, with superior fidelity ; and more unexceptionable rhymes :

*Wert thou not born of parents good and wise,
 And did not heroes still from heroes rise,
 Vain were my hopes. Few sons in glories race
 Outstrip their fires : most lag with failing pace.*

Ver. 321.] This couplet is not elegant, but laboured and prosaic. Thus ?

Fools ! in one day their transient glories fade ;
 Black Fate involves them in his deadly shade.

Ver. 325.] Or thus, more faithfully :

I, *erst thy father's friend*, the ship prepare.
 Or, with Ogilby's rhymes, as follows :
 The ship, now thine, as erst thy father's friend,
 Myself will furnish, and thy steps attend.



Bread, that decaying man with strength supplies,
And gen'rous wine, which thoughtful sorrow
flies.

Meanwhile the mariners by my command 331
Shall speed aboard, a valiant chosen band.

Wide o'er the bay, by vessel vessel rides;
The best I chuse to waft thee o'er the tides.

She spoke: to his high dome the prince re-
turns, 335

And as he moves, with royal anguish mourns.

'Twas riot all, among the lawless train;

Boar bled by boar, and goat by goat lay slain.

Arriv'd, his hand the gay Antinous preſt,

And thus deriding, with a ſmile addreſt. 340

Ver. 329.] Chapman has preſerved the very phraſe of his author; and, in my opinion at leaſt, very elegantly:

And meale, the very marrow of a man.

Ver. 334.] Thus, more faithfully:

Ships numerous, new and old, our harbour ride:

The beſt I chuſe to waft *us* o'er the *tide*.

Ver. 335.] A wretched couplet all together, and too concise for his author. I ſhall propoſe the following ſubſtitution:

Thus, Jove's unconquer'd daughter, Pallas ſaid:

And now no more Telemachus delaid.

Soon as his ear the heavenly ſounds impreſt,

He homeward haſten'd with a penſive breaſt.

Ver. 339.] To avoid a too quick return of theſe rhymes, employed in the ſubſtitution juſt propoſed, we may thus modify the preſent couplet: the rhymes of which, however, though perpetually uſed without ſcruple by our beſt Poets, will not paſs muſter with a taſte properly faſtidious in it's poetical perceptions:

Arriv'd, his hand the gay Antinous *takes*,

And thus with *counterfeited ſmiles beſpeaks*.

Grieve not, oh daring prince! that noble
heart;

Ill suits gay youth the stern heroick part.

Indulge the genial hour, unbend thy soul,

Leave thought to age, and drain the flowing
bowl.

Studious to ease thy grief, our care provides 345

The bark, to waft thee o'er the swelling tides.

Is this (returns the prince) for mirth a time?

When lawless gluttons riot, mirth's a crime;

Ver. 341.] *Antinous's speech.*] This speech must be understood ironically: *ἔργον τε ἔπος τε* is used as before, and has relation to the preceding harangues of Telemachus to the people, and his intended voyage; by way of derision Antinous bids him not trouble his brave spirit in contriving any more orations, or in any bold attempt to find out Ulysses; or to act the orator, or hero's part.

The Criticks have almost generally condemned these pieces of gaiety and raillery, as unworthy of heroick Poetry: if ever they are proper, they must be so in the mouths of these Suitors; persons of no serious or noble characters: mirth, wine and feasting is their constant employment; and consequently if they fall into absurdities, they act suitably to their characters. Milton, the best and greatest imitator of Homer, has followed him unworthily in this respect; I mean, has debased even this low raillery into greater lowness, by playing upon words and syllables. But in this place the raillery is not without its effect, by shewing the utmost contempt of Telemachus; and surely it is the lowest degree of calamity to be at once oppressed and despised. P.

Ver. 346.] We may thus supply what the translator has omitted of his author, after this verse:

With a choice band of sailors. Go, enquire
In sandy Pylos for thy noble fire.

Ver. 348.] This is colloquial and undignified. Thus?

With lawless gluttons, mirth *I deem* a crime.

The luscious wines, dishonour'd, lose their taste ;
 The song is noise, and impious is the feast. 350
 Suffice it to have spent with swift decay
 The wealth of Kings, and made my youth a
 prey.

But now the wise instructions of the sage,
 And manly thoughts inspir'd by manly age,
 Teach me to seek redress for all my woe, 355
 Here, or in Pyle—in Pyle, or here, your foe.
 Deny your vessels, ye deny in vain ;
 A private voyager I pass the main.
 Free breathe the winds, and free the billows flow,
 And where on earth I live, I live your foe. 360
 He spoke and frown'd, nor longer deign'd to
 stay,
 Sternly his hand withdrew, and strode away.

Ver. 349.] The rhymes of this couplet also are incorrect, nor is the couplet authorised by the original.

Ver. 355.] This couplet is unnecessary, and is in itself constrained and clumsy. The sense and rhymes immediately return below. But some adjustment of the preceding lines is hereby rendered necessary ; as thus :

But now th' *instructive precepts* of the sage
Inspire my soul, matur'd by manly age.

Ver. 360.] Better, perhaps,
 Alike in Pyle and here I live your foe :
 Or,

In Pyle I live, I live at home, your foe.

Ver. 362.] Rather, as the original prescribes,
 His hand *in haste* withdrew.

Meantime, o'er all the dome, they quaff, they
 feast,
 Derisive taunts were spread from guest to guest,
 And each in jovial mood his mate addrest. 365

Tremble ye not, oh friends! and coward fly,
 Doom'd by the stern Telemachus to die?
 To Pyle or Sparta to demand supplies,
 Big with revenge, the mighty warrior flies:
 Or comes from Ephyre with poisons fraught, 370
 And kills us all in one tremendous draught?

Or who can say (his gamesome mate replies)
 But while the dangers of the deeps he tries,
 He, like his fire, may sink depriv'd of breath,
 And punish us unkindly by his death? 375
 What mighty labours would he then create,
 To seize his treasures, and divide his state,

Ver. 363.] For the sake of accuracy in the rhymes, we might alter,

— — — — — they quaff, they *jest*.

Ver. 368. *To Pyle or Sparta to demand supplies.*] It is observable, says Eustathius, that the Poet had in his choice several expedients to bring about the destruction of the Suitors, but he rejects them, and chuses the most difficult method, out of reverence to truth, being unwilling to falsify the histories of Sparta and Pylos. This has a double effect; it furnishes the Poet with a series of noble incidents; and also gives an air of probability to the story of Ulysses and Telemachus. P.

Ver. 369.] It is very inartificial to employ rhymes with such trivial variation as distinguishes these from the preceding. At least, a different word should have been introduced here; and one was at hand, sufficiently elevated for the subject:

— — — — — the mighty warrior *hies*.

The royal palace to the Queen convey,
Or him she blesses in the bridal day!

Meantime the lofty rooms the prince surveys,
Where lay the treasures of th' Ithacian race: 381

Ver. 378. *The royal palace to the Queen convey.*] The Suitors allot the palace to Penelope: it being, says Eustathius, the only thing that they cannot consume; and adds, that the expression of the Suitors, concerning the labour they should undergo in dividing the substance of Ulysses, shews the wealth and abundance of that hero. Dacier has found out an allusion between *φόνον* in the first speech, and *πόνον* in the second; they differing only in one letter: she calls this a beauty, which she laments she cannot preserve in her translation. She is the only Commentator that ever was quick-sighted enough to make the discovery. The words have no relation; they stand at a sufficient distance; and I believe Homer would have thought such trifling unworthy of his poetry. So that all the honour which accrues from that observation must be ascribed (in this case, as in many others) to the Commentator, and not the Author. P.

Ver. 380.] Vile rhymes indeed! I would thus correct; and with more exactness:

Mean time, the lofty rooms the prince explores,
Where *treasur'd* lay his father's *wealthy* stores.
Here gold and brass *were seen in piled rows*;
There polish'd *coffers many a vest enclose*.
Here oils *their fragrance* breath'd; there *purest* wine
Stood rang'd in casks, of *nectarous* juice divine.

Ver. 381. *Where lay the treasures of th' Ithacian race.*] Such passages as these have ever furnished Criticks with matter of raillery; they think such household cares unworthy of a King, and that this conduct suits better with vulgar persons of less fortune. I confess, such descriptions now would be ridiculous in a Poet, because unsuitable to our manners. But if we look upon such passages as pictures and exact representations of the old world, the reader will find a sensible pleasure in them.

It is a true observation, that the Iliad is chiefly suitable to the condition of Kings and Heroes; and consequently filled with cir-

Here ruddy brass and gold refulgent blaz'd ;
 There polish'd chests embroider'd vestures grac'd ;
 Here jars of oil breath'd forth a rich perfume ;
 There casks of wine in rows adorn'd the dome. 385
 (Pure flav'rous wine, by Gods in bounty giv'n,
 And worthy to exalt the feasts of heav'n.)
 Untouch'd they stood, 'till his long labours o'er
 The great Ulysses reach'd his native shore.
 A double strength of bars secur'd the gates : 390
 Fast by the door the wise Euryclea waits ;
 Euryclea, who, great Ops ! thy lineage shar'd,
 And watch'd all night, all day ; a faithful guard.

circumstances in which the greatest part of mankind can have no concern or interest : the *Odyssey* is of more general use ; the story of it is a series of calamities, which concern every man, as every man may feel them. We can bring the sufferings of Ulysses in some degree home to ourselves, and make his condition our own ; but what private person can ever be in the circumstances of Agamemnon or Achilles ? What I would infer from this is, that the reader ought not to take offence at any such descriptions, which are only mean as they differ from the fashions of the latter ages. In the *Iliad*, Achilles, when he acts in the common offices of life, and not as an hero, is liable to the same objection. But if the manners of the ancient ages be considered, we shall be reconciled to the actions of the ancient heroes ; and consequently to Homer. P.

Ver. 386.] This couplet may well be expunged, as an expansion of two epithets, *pure* and *divine*, comprehended in the preceding substitution.

Ver. 392.] The rhymes are faulty, but the correction of all were endless, and might endanger the patience of the reader, who cannot dwell with pleasure upon passages not interesting by magnificence of language or sublimity of sentiment.

To whom the prince, O thou, whose guardian
 care 394
 Nurs'd the most wretched King that breathes the
 air ;
 Untouch'd and sacred may these vessels stand,
 'Till great Ulysses views his native land.
 But by thy care twelve urns of wine be fill'd,
 Next these in worth, and firm those urns be seal'd ;
 And twice ten measures of the choicest flour 400
 Prepar'd, ere yet descends the ev'ning hour.
 For when the fav'ring shades of night arise,
 And peaceful slumbers close my mother's eyes,

Ver. 394. — — — *O thou, whose guardian care
 Nurs'd the most wretched King —*]

Euryclea was not properly the nurse of Telemachus, but of Ulysses; so that she is called so not in a strict sense, but as one concerned in his education from his infancy, and as a general appellation of honour. Telemachus here reserves the best wines for Ulysses; a lesson (observes Eustathius) that even in the smallest matters we ought to pay a deference to our parents. These occasional and seemingly-trivial circumstances are not without their use, if not as poetical ornaments, yet as moral instructions. P.

There is but a faint shadow of the original in this version, which may be literally given, as follows :

Nurse, draw me off some wine in two-ear'd urns,
 Sweet wine, best flavour'd next to that you keep,
 Your hapless lord expecting, if, perchance
 Divine Ulysses come, escap'd from death.
 Twelve vessels fill, and fit them well with lids :
 And pour me flour in close-compacted skins.
 Twelve measures let there be of flour well-ground ;
 Plenteous provision, only known to thee.
 And this extends to verse 401 of our translator,

Me from our coast shall spreading sails convey,
To seek Ulysses thro' the wat'ry way. 405

While yet he spoke, she fill'd the walls with cries,
And tears ran trickling from her aged eyes.

Oh whither, whither flies my son? she cry'd,
To realms, that rocks and roaring seas divide?

In foreign lands thy father's days decay'd, 410
And foreign lands contain the mighty dead.

The wat'ry way ill-fated if thou try,
All, all must perish, and by fraud you die!

Then stay, my child! storms beat, and rolls the
main; 414

Oh beat those storms, and roll the seas in vain!

Ver. 404.] More accurately, thus:

Me shall *the* sails, to seek *my* fire, convey
To Pyle and Sparta thro' the wat'ry way.

Ver. 409.] I should prefer,

To realms, that *Ocean's ample waves* divide?

Or,

To realms, *far sever'd by the raging tide?*

Ver. 410.] This carelessness of versification is highly censurable. Thus, with more fullness and fidelity; and in connection with the foregoing couplet:

Our only hope: thy father now no more!

A corse neglected on some foreign shore.

Ver. 413.] Thus, accurately:

Your wealth is squander'd, and by fraud you die!

Ver. 415.] The reader must have observed, how extremely fond our translator appears of these reduplications of expression, from the frequent employment of them in this book. An occasional use is elegant and gratifying: but too studied a repetition, like every other artifice of language, betrays that effort and contrivance, which is repugnant to Nature, and ceases for that reason to be pleasing.

Far hence (reply'd the prince) thy fears be driv'n:
Heav'n calls me forth; these counsels are of
heav'n.

But by the pow'rs that hate the perjur'd, swear,
To keep my voyage from the royal ear,
Nor uncompell'd the dang'rous truth betray, 420
'Till twice six times descends the lamp of day:
Lest the sad tale a mother's life impair,
And grief destroy what time a-while would spare.

Thus he. The matron with uplifted eyes
Attests th' all-seeing Sov'reign of the skies. 425
Then studious she prepares the choicest flour,
The strength of wheat, and wines an ample store.
While to the rival train the prince returns,
The martial Goddess with impatience burns;

Ver. 418.] An omitted verse of his author might have been well introduced after this, to form a triplet, as follows:

Unless she ask, and of my absence hear.

Ver. 421. *'Till twice six times descends the lamp of day.*] It may be demanded how it was probable, (if possible) that the departure of Telemachus could be concealed twelve days from the knowledge of so fond a mother as Penelope? It must be allowed, that this would not be possible, except in a time of such great disorder as the Suitors created: Penelope confined herself almost continually within her own apartment, and very seldom appeared publicly; so that there is no improbability in this relation. *Dacier.*

Eustathius makes a criticism upon the words ἀπομύνασθαι and ἐπομύνασθαι, the former is used negatively, the latter affirmatively; namely, the former in swearing *not to perform* a thing, the latter *to perform it.* P.

Ver. 426.] The pretence to rhyme may be realised thus:

Then wine in urns her hands officious pour,
And fill the skins with store of choicest flour.

Like thee, Telemachus, in voice and size, 430
 With speed divine from street to street she flies,
 She bids the mariners prepar'd, to stand,
 When night descends, embody'd on the strand.
 Then to Noemon swift she runs, she flies,
 And asks a bark : the chief a bark supplies. 435

And now, declining with his sloping wheels,
 Down sunk the sun behind the western hills.
 The Goddess shov'd the vessel from the shores,
 And stow'd within its womb the naval stores.

Ver. 432. *She bids the mariners, &c.*] It is probable that this passage of Minerva preparing the mariners, &c. is thus to be understood : the men of Ithaca retaining in memory the speech of Telemachus, and believing that what he then said, and now requests, was agreeable to justice ; and having as it were his image graven upon their hearts, voluntarily resolve to lend him assistance : so that Minerva is to be taken allegorically, to imply that it was every person's own reason that induced him to assist Telemachus. *Eustathius.* P.

Ver. 434.] This repetition of sense and rhymes is very unreasonable and inaccurate : and the customary failing is imputable to the succeeding couplet. Thus ?

A bark to furnish, then the maid addrest
 Noemon : he denied not her request.
 At length the sun's descending glories fade,
 And earth lies darken'd in surrounding shade.

Ver. 435. *Noemon—the bark supplies.*] It may be asked why this particularity is necessary, and may it not be thought that such a little circumstance is insignificant ? The answer is, that a great deal depends upon this particularity ; no less than the discovery of the voyage of Telemachus to the Suitors ; and consequently, whatever the Suitors act in order to intercept him, takes its rise from this little incident ; the fountain is indeed small, but a large stream of poetry flows from it, P.

Full in the op'nings of the spacious main 440
It rides; and now descends the failor-train.

Next, to the court, impatient of delay,
With rapid step the Goddess urg'd her way :
There ev'ry eye with slumb'rous chains she bound,
And dash'd the flowing goblet to the ground. 445
Drowsy they rose, with heavy fumes oppress'd,
Reel'd from the palace, and retir'd to rest.

Then thus, in Mentor's rev'rend form array'd,
Spoke to Telemachus the Martial Maid.

Ver. 440.] There is no care and accuracy here. Thus, exactly :

At the bay's end it rides : the naval band,
Chear'd by her voice, comes crouding on the strand.

Ver. 444. *There ev'ry eye with slumb'rous chains she bound.*] The words in the original are εὐδεν and ὑπνῶ, which are not to be taken for being asleep, but drowsy; this is evident from the usage of καθεύδεν, in the conclusion of the first book of the Iliad, where the signification has been mistaken by most translators: they make Jupiter there to be asleep; though two lines afterwards, in the second book, Homer expressly says,

Th' immortals slumber'd on their thrones above:
All, but the ever-waking eyes of Jove.

It may be asked how Minerva can be said to occasion this drowsiness in the Suitors, and make them retire sooner than usual? Eustathius replies, that the person who furnished the wine supplied it in greater quantities than ordinary, through which wine they contracted a drowsiness: in this sense Minerva, or wisdom, may be said to assist the designs of Telemachus. P.

Ver. 446.] We shall come nearer the words of the author by the following correction :

With drowsy *stupifying* fumes oppress'd,
They rose; and *through the city* reel'd to rest.

Lo! on the seas, prepar'd the vessel stands, 450
 Th' impatient mariner thy speed demands.
 Swift as she spoke, with rapid pace she leads;
 The footsteps of the Deity he treads.
 Swift to the shore they move: along the strand
 The ready vessel rides, the sailors ready stand. 455
 He bids them bring their stores; th' attending
 train
 Load the tall bark, and lanch into the main.
 The prince and Goddess to the stern ascend;
 To the strong stroke at once the rowers bend.
 Full from the west she bids fresh breezes blow;
 The fable billows foam and roar below. 461

Ver. 450.] Rhymes too similar recur too soon. Thus?
 Lo! on the seas prepar'd the vessel *rides*:
 Thy *stay* the mariner impatient *chides*.

Ver. 456.] Into this couplet the haste and laziness of the translator has huddled *seven* verses of his author.

Then spake the blooming vigorous youth divine:
 Be now, dear comrades! our provisions brought:
 All stor'd at home they lie: our purpose yet
 Nor knows my mother, nor her maids, save one.
 He spake, and led the way: they follow'd straight;
 The stores together brought, and in their bark,
 Ulysses' much-lov'd son directing, stow'd.

Ver. 458.] This couplet also condenses twice the compass of his original, who may be thus literally given:

On board he goes: Minerva leads the way,
 And at the stern sits down: there by her side
 He takes his seat: the sailors loose the ropes,
 Scale the ship's sides, and on the benches range.

Ver. 460. — — — *She bids fresh breezes blow.*] This also is an allegory, and implies that the sailors had the experience and

The chief his orders gives ; th' obedient band
 With due observance wait the chief's command ;
 With speed the mast they rear, with speed unbind
 The spacious sheet, and stretch it to the wind. 465
 High o'er the roaring waves the spreading sails
 Bow the tall mast, and swell before the gales ;
 The crooked keel the parting surge divides,
 And to the stern retreating roll the tides.
 And now they ship their oars, and crown with
 wine 470
 The holy goblet to the pow'rs divine :

art to guide the ship before the winds ; but poetry, that delights to raise every circumstance, exalts it into the marvellous, and ascribes it to the Goddess of Wisdom. *Eustathius.* P.

Ver. 464. *With speed the mast they rear.*] It is observable, that Homer never passes by an opportunity of describing the sea, or a ship under sail ; and in many other places, as well as in this, he dwells largely upon it : I take the reason to be, not only because it furnished him with variety of poetical images, but because he himself having made frequent voyages, had a full idea of it, and consequently was delighted with it : this is evident from his conduct in the Iliad, where variety of allusions and similitudes are drawn from the sea, and are not the smallest ornaments of his poetry. P.

Ver. 469.] This line excepted, the passage is finely executed. I shall propose an alteration, which consults fidelity at the same time :

Swift flies the vessel ; roar the purple tides.

Ver. 470. — — — *And crown with wine*

The holy goblet to the Pow'rs divine.]

This custom of libations was frequent upon all solemn occasions, before meat, before sleep, voyages, journies, and in all religious rites, sacrifices, &c. They were always made with wine, pure and unmixed, whence ἀκρατος is a word frequent in ancient authors. Sometimes they used mixed wines in sacrifices ; but Eustathius says,

Imploring all the Gods that reign above,
But chief, the blue-ey'd Progeny of Jove.

Thus all the night they stem the liquid way,
And end their voyage with the morning ray. 475

that this mixture was of wine with wine, and not of wine with water; hence came the distinction of *ἐνσπονδον* and *ἄσπονδον*, the unlawful and lawful libation; wine unmixed was lawful, the mixed unlawful. Homer in this place uses *ἐπισεφέας κρητῆρας*, or *goblets crowned with wine*; that is, filled till the wine stood above the brim of the goblet; they esteemed it an irreverence to the Gods not to fill the cups full, for then only they esteemed the libation *whole and perfect*, *ὅλον καὶ τέλειον*. P.

Ver. 472.] Thus Chapman:

— — — — — Of all yet thron'd *above*,

They most observ'd the grey-ey'd seed of *Jove*.

This book takes up the space of one day and one night: it opens with the morning; the speeches in the Counsel, with the preparations for the voyage of Telemachus, are the subject of the day; and the voyage is finished by the next morning. By this last circumstance we may learn that Ithaca was distant from Pylos but one night's voyage, nay something less, there being some time spent after the setting of the sun, in carrying the provisions from the palace to the vessel.

The book consists chiefly in the speeches of Telemachus and his friends against those of the Suitors. It shews the great judgment of the Poet in chusing this method: hence we see the causes preceding the effects, and know from what spring every action flowed: we are never at a loss for a reason for every incident; the speeches are as it were the ground-work upon which he builds all that relates to the adventures of Telemachus.

In the Iliad, after the dissolution of the Council in the first book, and the dissension between Agamemnon and Achilles, we immediately see upon what hinge the fable turns. So in the Odyssey, after the Poet has laid before us the warm debates between the Suitors and Telemachus, we immediately expect them to act as enemies: the war is declared, and we become judges as well as spectators of the scenes of action. Thus Homer adds the perspicuity of History to the ornaments of Poetry. P.

THE ARGUMENT

THE

THIRD BOOK

OF THE

ODYSSEY.

VOL. I.

I

THE ODYSSEY

THIRD BOOK

ODYSSEY

THE ARGUMENT.

The Interview of Telemachus and Nestor.

TELEMACHUS, guided by Pallas in the shape of Mentor, arrives in the morning at Pylos, where Nestor and his sons are sacrificing on the sea-shore to Neptune. Telemachus declares the occasion of his coming, and Nestor relates what past in their return from Troy, how their fleets were separated, and he never since heard of Ulysses. They discourse concerning the death of Agamemnon, the revenge of Orestes, and the injuries of the Suitors. Nestor advises him to go to Sparta, and inquire further of Menelaus. The sacrifice ending with the night, Minerva vanishes from them in the form of an eagle: Telemachus is lodged in the palace. The next morning they sacrifice a bullock to Minerva, and Telemachus proceeds on his journey to Sparta, attended by Pisistratus.

The Scene lies on the Sea-shore of Pylos. P.

NOTE PRELIMINARY.

THE scene is now removed from Ithaca to Pylos, and with it a new vein of poetry is opened: instead of the riots of the Suitors, we are entertained with the wisdom and piety of Nestor. This and the following book are a kind of Supplement to the Iliad; the nature of Epick Poetry requires that something should be left to the imagination of the reader, nor is the picture to be intirely drawn at full length. Homer therefore, to satisfy our curiosity, gives an account of the fortunes of those great men, who made so noble a figure at the siege of Troy. This conduct also shews his art: variety gives life and delight; and it is much more necessary in Epick than in Comick or Tragick Poetry, sometimes to shift the scenes, to diversify and embellish the story. But as on the stage the Poet ought not to step at once from one part of the world to a too remote country, (for this destroys credibility, and the auditor cannot fancy himself this minute here, and the next a thousand miles distant) so in Epick Poetry, every removal must be within the degrees of probability. We have here a very easy transition; the Poet carries his hero no farther than he really might sail in the compass of time he allots for his voyage. If he had still dwelt upon the disorders of the Suitors without interruption, he must grow tiresome; but he artfully breaks the thread of their story with beautiful incidents and episodes, and reserves the further recital of their disorders for the end of his Poem: by this method we sit down with fresh appetite to the entertainment, and rise at last not cloyed, but satisfied. P.

THE
THIRD BOOK
OF THE
ODYSSEY.

THE sacred sun, above the waters rais'd,
Thro' heav'n's eternal, brazen portals blaz'd;
And wide o'er earth diffus'd his chearing ray,
To Gods and men to give the golden day.
Now on the coast of Pyle the vessel falls,
Before old Neleus' venerable walls.

N O T E S.

Ver. 2. *Thro' heav'n's eternal, brazen portals* —] The original calls heaven πολύχαλκον, or *brazen*; the reason of it arises either from the palaces of the Gods being built of brass by Vulcan; or rather the word implies no more than the stability of heaven, which in other places is called ἱδρήρειον, or *framed of iron*. Eustathius. P.

Ver. 3.] Or, with somewhat more exactness, and, I think, a better construction:

And wide o'er bounteous earth with chearing ray
To Gods and mortals gave the golden day.

There, suppliant to the Monarch of the flood,
 At nine green theatres the Pylians stood,
 Each held five hundred, (a deputed train)
 At each, nine oxen on the sand lay slain. 10
 They taste the entrails, and the altars load
 With smoking thighs, an off'ring to the God.

Ver. 8. *At nine green theatres.*] It may be asked why the Poet is so very particular as to mention that the Pylians were divided into nine assemblies; and may it not seem a circumstance of no importance? Eustathius answers from the ancients, that there were nine cities subject to the power of Nestor: five in Pylos, the rest in Bœotia; the Poet therefore allots one bank or theatre to every city, which consisted of five hundred men, the whole number amounting to four thousand five hundred: these cities furnished the like compliment of men to Nestor for the war at Troy: he sailed in ninety vessels, and allowing fifty men to each vessel, they amount to that number. Hence it appears that this was a national sacrifice, every city furnished nine bulls, and by consequence the whole nation were partakers of it. P.

The sacrifice of the Pylians.] This was a very solemn sacrifice of the Pylians: how comes it then to pass, that Homer passes it over in one line? Eustathius answers, that the occasion disallows a longer description, and Homer knows when to speak, and when to be silent. He chuses to carry on the adventures of Telemachus, rather than amuse himself in descriptions that contribute nothing to the story; he finds a time of more leisure in the latter part of this book, and there he describes it at length. P.

Ver. 11. *They taste the entrails.*] That is, every person eat a small portion of the sacrifice, and by this method every person became partaker of it.

There is nothing in Homer that shews where this sacrifice was offered, whether in a temple, or in the open air. But Eustathius tells us from Strabo, that it was in the temple of Samian Neptune, *ἐν ἱερῷ Σαμίου Ποσειδῶνος*. P.

I have no better couplet than the following, as a substitute for the vicious rhymes of that before us:

Full for the port the Ithacensians stand,
 And furl their sails, and issue on the land.
 Telemachus already prest the shore; 15
 Not first, the pow'r of Wisdom march'd before,
 And ere the sacrificing throng he join'd,
 Admonish'd thus his well attending mind.
 Proceed, my son! this youthful shame expel;
 An honest business never blush to tell. 20
 To learn what fates thy wretched fire detain,
 We past the wide, immeasurable main.
 Meet then the senior far renown'd for sense,
 With rev'rend awe, but decent confidence:
 Urge him with truth to frame his fair replies; 25
 And sure he will: for Wisdom never lies.

They taste the entrails; and, *a grateful load!*

On the god's altars smoking thighs *bestow'd.*

Ver. 17.] Upon the same exception, I would here propose, as follows:

And, ere he join'd the sacrificing throng,

The prince admonisht as they walk along.

Ver. 20.] A line of interpretation, seasonably inserted by our translator to render perspicuous the sententious brevity of his author.

Ver. 21.] Thus his original:

To learn what fate, what land, my fire detain:

Or, with still more fidelity:

To learn what lands thy wretched father hide,

What fate befalls, we measur'd ocean's tide.

Ver. 25. *Urge him with truth to frame his fair replies;*

And sure he will: for Wisdom never lies.]

This sentiment is truly noble, and as nobly expressed: the simpli-

Oh tell me, Mentor! tell me, faithful guide,
 (The youth with prudent modesty reply'd)
 How shall I meet, or how accost the Sage,
 Unskill'd in speech, nor yet mature of age? 30
 Awful th' approach, and hard the task appears,
 To question wisely men of riper years.

To whom the martial Goddess thus rejoin'd.
 Search, for some thoughts, thy own suggesting
 mind;

And others, dictated by heav'nly pow'r, 35
 Shall rise spontaneous in the needful hour.

For nought unprosp'rous shall thy ways attend,
 Born with good omens, and with heav'n thy friend.

city of the diction corresponds with that of the thought. Homer in many places testifies the utmost abhorrence of a lie. This verse is twice repeated in the present book, as in some others; and nothing can be stronger in the same view than that of Achilles in the ninth Iliad:

Who dares think one thing, and another tell,
 My heart detests him as the gates of hell. P.

Ver. 38. *Born with good omens, and with heav'n thy friend.* There is some obscurity in the Greek expression, and the ancient Criticks have made it more obscure by their false interpretations; they imagine that the Poet only meant to say, that Telemachus was the legitimate son of Penelope and Ulysses. *Eustathius.*

Dacier very justly condemns this explication, as unworthy of Homer; and gives us a more plain and natural interpretation, viz. "You were not born in despite of the gods; that is, you are well made, and of a good presence, you have good inclinations, and in a word, your birth is happy." She explains *τραφέμεν* after the same manner. "You were not educated in despite of the gods;" that is, "the gods have blessed your education." This explication seems to be just, and answers

She spoke, and led the way with swiftest speed:
 As swift, the youth pursu'd the way she led; 40
 And join'd the band before the sacred fire,
 Where sat, encompast with his sons, the Sire.
 The youth of Pilos, some on pointed wood
 Transfix'd the fragments, some prepar'd the food.
 In friendly throngs they gather to embrace 45
 Their unknown guests, and at the banquet place.
 Pisistratus was first, to grasp their hands,
 And spread soft hides upon the yellow sands;

perfectly the design of Minerva; which was to give a decent assurance to Telemachus: you are a person, says the goddess, of a good presence, and happy education, why then should you be ashamed to appear before Nestor? P.

Ver. 39.] Faulty rhymes; and may be thus superseded:

Minerva spake, and goes before with speed:

The prince the footsteps of the Goddess lead.

Ver. 48. *And spread soft hides upon the yellow sands.*] It is with great pleasure that I read such passages in an author of so great antiquity, as are pictures of the simplicity of those heroick ages: it is the remark of Eustathius, that Pisistratus the son of a king does not seat these strangers upon purple tapestry, or any other costly furniture, but upon the skins of beasts, that had nothing to recommend them but their softness; being spread upon the sand of the sea-shores.

This whole passage pleases me extremely; there is a spirit of true devotion, morality and good sense in it; and the decency of behaviour between Nestor and Telemachus is described very happily: Nestor shews great benevolence to Telemachus; Telemachus great reverence to Nestor: the modesty of the one, and the humanity of the other, are worthy of our observation. We see the same picture of Nestor in the Odyssey, that was drawn of him in the Iliad, with this only difference, that there he was a counsellor of war, here he is painted in softer colours, ruling his people in

Along the shore th' illustrious pair he led,
 Where Nestor sat with youthful Thrasymed. 50
 To each a portion of the feast he bore,
 And held a golden goblet foaming o'er;
 Then first approaching to the elder guest,
 The latent Goddess in these words addrest.
 Whoe'er thou art, whom fortune brings to keep
 These rites of Neptune, monarch of the deep, 56
 Thee first it fits, oh stranger! to prepare
 The due libation and the solemn pray'r;
 Then give thy friend to shed the sacred wine:
 Tho' much thy younger, and his years like mine, }
 He too, I deem, implores the pow'rs divine; 61 }
 For all mankind alike require their grace,
 All born to want; a miserable race!

peace, and diffusing a spirit of piety through his whole territories.
 He had now survived the war of Troy almost ten years; and the
 Gods reward the old age of this wise and religious Prince with
 peace and happiness. P.

Ver. 51.] This appears to me a poor couplet. What follows,
 is more close, if not more poetical:

To each a portion of the feast *serv'd up*,
 And *wine presented in a golden cup*.

Ver. 59.] An erroneous conception of the original disfigures
 this passage, which may be obviated thus:

Then, *nor till then*, thy friend the sacred wine
May shed; thy younger, and his years like mine.

The words of Homer are perfectly perspicuous, and are clearly
 apprehended by every translator but Chapman; who was, unfor-
 tunately, our Poet's guide on this occasion.

For I suppose, *his youth* doth prayers use,
 Since all men need the Gods.

He spake, and to her hand preferr'd the bowl:
 A secret pleasure touch'd Athena's soul, 65
 To see the pref'rence due to sacred age
 Regarded ever by the just and sage.
 Of Ocean's King she then implores the grace.
 Oh thou! whose arms this ample globe embrace,
 Fulfil our wish, and let thy glory shine 70
 On Nestor first, and Nestor's royal line;
 Next grant the Pylian states their just desires,
 Pleas'd with their hecatomb's ascending fires;
 Last deign Telemachus and me to bless,
 And crown our voyage with desir'd success. 75

Ver. 68.] Our translator has given us a compound of Chapman and Ogilby together; of whom the former renders thus:

— — — Heare thou whose vast *embrace*
 Enspheres the whole earth; nor disdain thy *grace*
 To us that aske it:

and thus the latter:

Oh thou! great king, *whose* circling *armes* are hurl'd
 Round the *vast body* of the mighty world.

Homer says only,

Hear, earth-containing Neptune!

Ver. 74. *Last, deign Telemachus and me to bless* —] Since Minerva here mentions the name of Telemachus in her prayer; how comes it to pass, that Nestor is at a loss to know Telemachus? Minerva sat close by Nestor; he must therefore be supposed to hear the prayer; and yet in the following lines he enquires who these strangers are? We can scarce imagine Nestor ignorant that the son of Ulysses was named Telemachus, there being so strict a friendship between Nestor and Ulysses. Perhaps therefore Minerva prayed in secret mentally; or perhaps Nestor might not take notice of what was not address'd immediately to him, and consequently make inquiry about it for the greater certainty. P.

Thus she ; and having paid the rite divine,
 Gave to Ulysses' son the rosy wine.
 Suppliant he pray'd. And now the victims drest
 They draw, divide, and celebrate the feast.
 The banquet done, the narrative old man, 80
 Thus mild, the pleasing conference began.

Now, gentle guests ! the genial banquet o'er,
 It fits to ask you, what your native shore,
 And whence your race ? on what adventure, say,
 Thus far ye wander thro' the wat'ry way ? 85
 Relate, if business, or the thirst of gain,
 Engage your journey o'er the pathless main :

Ver. 76.] Our poet follows Ogilby in omitting a clause of his author, which is quaintly exhibited by Chapman :

Thus praid she : and her selfe, her selfe obaid ;
 In th' end performing all for which she praid.

Ver. 82.] There is more vivacity in the turn of the original, thus preserved by Chapman :

Now life's desire is serv'd, as farre as fare ;
 Time fits me to enquire, what guests these are.
 Faire guests, what are ye ?

Ver. 86. *Relate, if business, or the thirst of gain, &c.*] If we form our images of persons and actions in ancient times, from the images of persons and actions in modern ages, we shall fall into great mistakes : thus in the present passage, if we annex the same idea of piracy, as it was practised three thousand years past, to piracy as it is practised in our ages ; what can be a greater affront than this inquiry of Nestor ? But, says Eustathius, piracy was formerly not only accounted lawful, but honourable. I doubt not but Thucydides had this passage in view, when he says, that the ancient poets introduce men inquiring of those who frequent the sea, if they be pirates, as a thing no way ignominious. Thucydides tells us in the same place, that all those who lived on the sea-coast, or in the islands, maintained themselves by frequent inroads

Where savage pirates seek thro' seas unknown
The lives of others, vent'rous of their own.

Urg'd by the precepts by the Goddess giv'n, 90
And fill'd with confidence infus'd from heav'n,
The youth, whom Pallas destin'd to be wise
And fam'd among the sons of men, replies.
Inquir'st thou, father! from what coast we
came?

(Oh grace and glory of the Grecian name!) 95
From where high Ithaca o'erlooks the floods,
Brown with o'er-arching shades and pendent
woods,

Us to these shores our filial duty draws,
A private sorrow, not a publick cause.
My fire I seek, where-e'er the voice of fame 100
Has told the glories of his noble name,
The great Ulysses; fam'd from shore to shore
For valour much, for hardy suff'ring more.
Long time with thee before proud Ilion's wall
In arms he fought; with thee beheld her fall. 105

upon unfortified towns, and if such piracies were nobly performed, they were accounted glorious. Herodotus also writes, that many of the ancients, especially about Thrace, thought it ignominious to live by labouring the ground, but to live by piracy and plunder was esteemed a life of honour. *Eustathius.* P.

Ver. 89.] Thus, more fluently:

The lives of others, *and expose* their own.

Ver. 90.] An awkwardness attends the repetition of this trivial word, which I should wish to see removed:

Urg'd by *Minerva's* precepts lately giv'n—.

Of all the chiefs, this hero's fate alone
 Has Jove reserv'd, unheard of, and unknown;
 Whether in fields by hostile fury slain,
 Or sunk by tempests in the gulfy main?
 Of this to learn, oppress'd with tender fears,
 Lo, at thy knee his suppliant son appears.
 If or thy certain eye, or curious ear,
 Have learnt his fate, the whole dark story clear:
 And oh! whate'er heav'n destin'd to betide,
 Let neither flatt'ry sooth, nor pity hide.
 Prepar'd I stand: he was but born to try
 The lot of man; to suffer, and to die.

Ver. 108.] Thus Chapman:

If on the continent, by enemies *slain*;

Or with the waves eat, of the ravenous *main*.

And the reader of discernment and taste will discover through the fine flow of verse and unlaboured elegance of expression the hand of a superiour artist, the hand of Pope himself, in the version of this speech.

Ver. 110.] I know not whether the reader, to avoid too great a similarity of rhymes, will approve the following substitution:

Of this to learn, with tender fears *dismaid*,

Lo, at thy knee his suppliant son *is laid*.

Or thus:

From tender fears *his boding soul to free*,

Behold his son *a suppliant* at thy knee.

Ver. 112.] Thus, with more fidelity:

If *knows* thy certain eye, or curious ear,

That wretch's fate, the whole dark story clear:

or, if this displease, "his wretched fate:" but I prefer the former.

Ver. 116.] A beautiful couplet; but mistakenly amplified from a sentiment briefly expressed in the preceding substitution.

Oh then, if ever thro' the ten years war
 The wise, the good Ulysses claim'd thy care;
 If e'er he join'd thy council, or thy sword, 120
 True in his deed, and constant to his word;
 Far as thy mind thro' backward time can see,
 Search all thy stores of faithful memory:
 'Tis sacred truth I ask, and ask of thee.

To him experienc'd Nestor thus rejoin'd. 125
 O friend! what sorrows dost thou bring to mind?
 Shall I the long, laborious scene review,
 And open all the wounds of Greece anew?
 What toils by sea! where dark in quest of prey
 Dauntless we rov'd; Achilles led the way: 130

Ver. 122.] This triplet is swollen from one line of Homer:

Now think on this, and all the truth unfold.

Ver. 125. *The speech of Nestor.*] Eustathius observes the modesty of Nestor: Telemachus had ascribed the fall of Troy in a great measure to Nestor; but Nestor speaks not in particular of himself, but is content with his share of glory in common with other warriors; he speaks in the plural number, and joins all the Greeks as in the war, so in the glory of it. Nestor mentions the sufferings of the Greeks by sea, as well as by land, during the siege of Troy: to understand this, it is necessary to remember, that the Greeks made many expeditions against other places during the war, both by sea and land, as appears from many passages in the Iliad, particularly from what Achilles says in the ninth book. P.

This frequent specimen of vicious rhyme I have often censured, and often passed without notice, from an apprehension of disgust to the reader in such an uniformity of remark. In the present instance, we may adopt the following succedaneum:

To him, the sage Gerenian knight replies:

Friend! what *old* sorrows to my mind arise?

What toils by land ! where mixt in fatal fight
 Such numbers fell, such heroes sunk to night :
 There Ajax great, Achilles there the brave,
 There wise Patroclus, fill an early grave :
 There too my son — ah once my best delight, 135
 Once swift of foot, and terrible in fight,
 In whom stern courage with soft virtue join'd,
 A faultless body, and a blameless mind :

Ver. 132.] He should have written,

— — — — such heroes *sank* to night :

sunk, the abbreviation of *sunken*, is the *participle*.

Ver. 133. *There Ajax great, Achilles there the brave.*] I have observed, that the Poet inserts into the *Odyssey* several incidents that happened after the fall of Troy, and by that method agreeably diversifies his poetry, and satisfies the curiosity of the reader. Eustathius remarks here, that he gives a title of honour to all the heroes he mentions, except only to Achilles. Achilles had been the occasion of the sufferings and death of many of the Greeks by his anger, and obstinacy in refusing to obey Agamemnon; therefore while Nestor is lamenting the calamities of the Greeks, he passes over Achilles without any honourable mention, who had so greatly added to their sufferings. But I think this remark chimerical: one may as well say Achilles needed no epithet to distinguish him.

It is with pleasure I see the old man dwell upon the praise of Antilochus: the father enlarges upon the fame of the son; he gives him four epithets of glory; and while Ajax is only praised as a warrior, Antilochus is great and good, excellent in the standing fight, or swift to pursue an enemy. Longinus has observed upon the beauty of this passage.

Ver. 137.] To avoid this imperfection of rhyme, and to keep closer to the compass of the original, which stands as follows :

There my Antilochus, both brave and good ;

Most dear ! undaunted warrior, swift of foot :

I could wish to see the translation confined to a couplet. Thus :

Antilochus—what more can I relate?
 How trace the tedious series of our fate? 140
 Not added years on years my task could close,
 The long historian of my country's woes:
 Back to thy native islands might'st thou sail,
 And leave half-heard the melancholy tale.
 Nine painful years on that detested shore; 145
 What stratagems we form'd, what toils we bore?
 Still lab'ring on, 'till scarce at last we found
 Great Jove propitious, and our conquest crown'd.
 Far o'er the rest thy mighty father shin'd,
 In wit, in prudence, and in force of mind. 150

There *brave* Antilochus, my best delight;
All virtuous! swift to run, and *bold* to fight.

Ver. 142.] Thus Goldsmith in his *Deserted Village*:

The sad historian of the pensive plain:
 a verse, not inferiour in merit to that before us.

Ver. 144.] This is poetry indeed! and yet I should like to see the leading thought of the author not excluded, if possible. Thus?

Thou, *fated*, to thy native *isle* *wouldst* fail—.

Ver. 148.] This verse wants either sense or construction, according to the *two* ways, in which it may possibly be apprehended. I shall subjoin a remedy:

Great Jove propitious, and our *struggles* crown'd.

Ver. 149. *Far o'er the rest thy mighty father shin'd.*] Nestor speaks of Ulysses as an inseparable friend; and it shews an excellent disposition in them both, to be rivals, and yet without envy. But the art of Nestor is remarkable; he first gives the character to Ulysses of being superiour in wisdom to all the Greeks; and yet at last he finds a way secretly to set himself on a level with him, if not above him: we ever, says he, thought the same

Art thou the son of that illustrious fire?
 With joy I grasp thee, and with love admire.
 So like your voices, and your words so wise,
 Who finds thee younger must consult his eyes.
 Thy fire and I were one; nor vary'd aught 155
 In publick sentence, or in private thought;
 Alike to council or th' assembly came,
 With equal souls, and sentiments the same.
 But when (by wisdom won) proud Ilion burn'd,
 And in their ships the conqu'ring Greeks return'd;

thoughts, and were ever of the same sentiments; which though it may imply that they were of equal wisdom, yet there is room left for it to signify, that Ulysses always assented to the wisdom of Nestor. *Eustathius.* P.

This wrong formation of the *tense* is common with our poet, and I might have contented myself with having noticed it before, as I cannot promise the reader a substitute that will content him.

In powers of mind thy father stood alone:
 Such art, such wit, in word and action shone!

Ver. 151.] Thus Ogilby:

And now I view thee better, I *admire*;
 Thou look'st so like, and speak'st so like, thy *fire*.

Ver. 157. *The council or the assembly.*] There is a remarkable difference between *βελή* and *ἀγορά*. The former denotes a select number of men assembled in council, the latter a publick assembly where all the people were present. *Eustathius.* P.

Ver. 158.] The original is already sufficiently dilated: otherwise, a neglected, but important, sentiment, might be introduced thus:

Greece joy'd our schemes in harmony to share:

The public interest was our only care:

Or thus:

There, anxious only for the public good,

Harmonious counsellors of Greece we stood.

'Twas God's high will the victors to divide, 161
 And turn th' event, confounding human pride :
 Some he destroy'd, some scatter'd as the dust,
 (Not all were prudent, and not all were just)
 Then Discord, sent by Pallas from above, 165
 Stern daughter of the great avenger Jove,
 The brother-kings inspir'd with fell debate ;
 Who call'd to council all th' Achaian state,

Ver. 163.] This comparison of *the dust* was interpolated by the translator, not willing to encounter the trouble of devising a different turn for the verse, from an obvious reason. And the sentiment too, as far as it was authorized by his author, had been given in verse 161. Thus? with fidelity:

On numbers, Fate with swift perdition flies :

Not all were righteous, and not all were wise.

Ver. 165. *Sent by Pallas* ———] Nestor in modesty conceals the reason of the anger of the Goddess; out of respect to Ajax the Locrian, who was then dead: the crime of Ajax was the violation of Cassandra even in the temple of Minerva before her image. But why should the Goddess be angry at others for the crime of Ajax? This is because they omitted to punish the offender. If Ajax was criminal in offending, others are criminal for not punishing the offence. *Eustathius.*

The crime of Ajax is mentioned in Virgil, *Æn. i.*

— — “ *Pallasnè exurere classem*

“ *Argivûm, atque ipsos potuit submergere ponto,*

“ *Unius ab noxam, & furias Ajacis Oilei?*” &c.

Could angry Pallas with revengeful spleen

The Grecian navy burn, and drown the men?

She for the fault of one offending foe,

The bolts of Jove himself presum'd to throw. *Dryd.*

Virgil borrowed the description of the punishment of Ajax from the fourth of the *Odyssey*. P.

Ver. 168, &c. *Who call'd to council* ———

But call'd untimely, &c.]

But call'd untimely (not the sacred rite
 Observ'd, nor heedful of the setting light, 170
 Nor herald sworn the session to proclaim)
 Sour with debauch, a reeling tribe they came.
 To these the cause of meeting they explain,
 And Menelaus moves to cross the main;
 Not so the King of men: he will'd to stay; 175
 The sacred rites and hecatombs to pay,
 And calm Minerva's wrath. Oh blind to fate!
 The Gods not lightly change their love, or hate.

It may seem at first view, that the Poet affirms the night to be an improper season to convene a council. This is not his meaning: in the Iliad, there are several councils by night; nay, ἐν νυκτὶ βελην is used proverbially to express the best concerted councils. What therefore Nestor here condemns is the calling not a select, but a publick assembly of the soldiers in the night, when they are in no danger of an enemy, and when they are apt to fly into insolence through wine, and the joy of victory. The night is then undoubtedly an ill chosen season: because the licence of the soldier cannot be so well restrained by night as by day. *Eustathius.* P.
 : Ver. 169.] Where our Poet found his commentary I have not discovered from the books before me; but the following line of his author is represented by these three verses:

Rash, in disorder, at the setting sun.

Ver. 177. *Oh blind to fate!*] It may be asked why Nestor condemns so solemnly this hero, calling him Νήπιος, when he describes him in so pious an action? This is not because the Gods are implacable, for as Homer himself writes, Στραπτοὶ δὲ καὶ θεοὶ αὐτοὶ; but because he vainly imagined that they would so soon be appeased, without any justice done upon the offender; Θεὸν ῥαδιὼς παλίντροπον are the words of *Eustathius.* P.

Chapman is more explicit:

———Foole, that did not know
 She would not so be wonne: for not with ease
 Th' eternall gods are turn'd from what they please.

With ire-full taunts each other they oppose,
 'Till in loud tumult all the Greeks arose. 180
 Now diff'rent counsels ev'ry breast divide,
 Each burns with rancour to the adverse side.
 Th' unquiet night strange projects entertain'd;
 (So Jove, that urg'd us to our fate, ordain'd.)
 We, with the rising morn our ships unmoor'd, 185
 And brought our captives and our stores a-board;
 But half the people with respect obey'd
 The King of men, and at his bidding stay'd.
 Now on the wings of winds our course we keep,
 (For God had smooth'd the waters of the deep) 190
 For Tenedos we spread our eager oars,
 There land, and pay due victims to the pow'rs:
 To bless our safe return we join in pray'r,
 But angry Jove dispers'd our vows in air,

Ver. 187.] This couplet is polished from Ogilby:

The other half with Agamemnon stay,
 And as their king and general obey.

Thus, literally, their model:

Half of the people checkt themselves, and staid
 With Agamemnon, shepherd of the host.

Ver. 190.] Better, perhaps, as more exactly, thus:

God smooth'd the *surface* of the *spacious* deep.

Ver. 191.] A most wretched distich indeed in every respect: the diction is mean and vague, and the rhymes intolerable. Thus?

To Tenedos *we come*; our victims *slay*,
 And *honours* due to powers *immortal* pay.

And rais'd new discord. Then (so heav'n decreed) 195

Ulysses first and Nestor disagreed :

Wise as he was, by various counsels sway'd,
He there, tho' late, to please the monarch, stay'd.
But I, determin'd, stem the foamy floods,
Warn'd of the coming fury of the Gods. 200

Ver. 195.] Ogilby, who fully expresses the true sense of his author, will serve to point out the deviation and interpolation of our Poet in the following period.

Ulysses' squadron on our general's score
Sail'd back, and anchor'd where they rode before.

Ver. 197. *Wise as he was, by various counsels sway'd,
He there, tho' late, to please the monarch, stay'd.*]

It is with great address that Nestor relates the return of Ulysses to Agamemnon; he ascribes it not directly to Ulysses, but to his associates in the voyage; he mollifies it, in complaisance to Telemachus. But Nestor, according to Dacier, conceals the true reason of his return; it was not to please Agamemnon, but out of fear of the Goddess Minerva, whose statue he had taken by force from Troy: to appease that Goddess, he returns to join in sacrifice with Agamemnon. *Eustathius.* P.

Ver. 199.] Bad rhymes. May I venture a substitution?

I swiftly steer'd with all my navy home;
My mind presaging the dire woes to come.

Nor are the rhymes of the next couplet to be applauded, or at verse 205,

Ver. 200. *Warn'd of the coming fury of the Gods,*] It may be asked how Nestor attained this knowledge of evils which the Gods were preparing? Eustathius ascribes it to his great wisdom, which gave him an insight into futurity. Dacier with more reason tells us, that Nestor knew that Minerva had been offended, and might consequently apprehend a punishment was to be inflicted for the offence. P.

With us, Tydides fear'd, and urg'd his haste :
 And Menelaus came, but came the last,
 He join'd our vessels in the Lesbian bay,
 While yet we doubted of our wat'ry way ;
 If to the right to urge the pilot's toil, 205
 (The safer road) beside the Pfyrian isle ;
 Or the straight course to rocky Chios plow,
 And anchor under Mimas' shaggy brow ?
 We sought direction of the pow'r divine ;
 The God propitious gave the guiding sign ; 210
 Thro' the mid seas he bid our navy steer,
 And in Eubœa shun the woes we fear.
 The whistling winds already wak'd the sky ;
 Before the whistling winds the vessels fly,
 With rapid swiftneſs cut the liquid way, 215
 And reach Gereſtus at the point of day.

Ver. 212.] The *present time* can never be employed with propriety in such connection with the *past*. We may alter thus :

Thro' the mid seas he bids our navy go,
 And in Eubœa shun th' *impending* woe.

Ver. 213.] Our translator has curiously accommodated the rhymes to his own purpose from a singular effort of Chapman.

Then did *a whistling wind* begin to rise,
 And swiftly *flew* we through the fishie *skies*.

Ver. 214.] Rather, to avoid a fatiguing uniformity from the frequent repetition of the *article*,

Before the whistling winds *our* vessels fly.

Ver. 216.] More properly, I think,

And reach Gereſtus *e'er the dawn* of day.

There hecatombs of bulls, to Neptune slain,
 High-flaming please the monarch of the main.
 The fourth day shone, when all their labours o'er
 Tydides' vessels touch'd the wish'd-for shore: 220
 But I to Pylos scud before the gales,
 The God still breathing on my swelling sails;
 Sep'rate from all, I safely landed here;
 Their fates or fortunes never reach'd my ear.
 Yet what I learn'd, attend; as here I sat, 225
 And ask'd each voyager each hero's fate;
 Curious to know, and willing to relate.

Safe reach'd the Myrmidons their native land,
 Beneath Achilles' warlike son's command.

Ver. 218.] Accurately to the original, thus:

Our run reward through such a length of main:

But more poetically, as follows, nor with less fidelity:

We numerous thighs of bulls to Neptune gave,
 Our kind conductor through the spacious wave.

Ver. 221. *But I to Pylos, &c.*] Eustathius observes from the ancients, that the Poet with great judgment suspends, and breaks off this relation of Nestor; by this method he has an opportunity to carry Telemachus to other countries, and insert into his poem the story of Menelaus and Helen: this method likewise gives an air of probability to what he writes; the Poet seems afraid to deceive, and when he sends Telemachus to other parts for better intelligence, he seems to consult truth and exactness. P.

Ver. 224.] More exactly, thus:

Nor reacht their fates, of life or death, mine ear.

Ver. 229. *Achilles' warlike son.*] The son of Achilles was named Neoptolemus, by others Pyrrhus; his story is this: when he had reached Thessaly with the Myrmidons of Achilles, by the advice of Thetis he set fire to his vessels; and being warned by Helenus, from the oracles, to fix his habitation where he found

Those, whom the heir of great Apollo's art, 230
 Brave Philoctetes, taught to wing the dart;
 And those whom Idomen from Ilion's plain
 Had led, securely cross'd the dreadful main.
 How Agamemnon touch'd his Argive coast,
 And how his life by fraud and force he lost, 235

a house whose foundations were iron, whose walls were wood, and whose roof was wool; he took his journey on foot, and coming to a certain lake of Epirus, he found some persons fixing their spears with the point downwards into the earth, and covering the tops of them with their cloaks, and after this manner making their tents: he looked upon the oracle as fulfilled, and dwelt there. Afterwards having a son by Andromache the wife of Hector, he named him Molossus, from whom the region took the name of Molossia. From this country are the Molossi canes, mentioned by Virgil. *Eustathius.* P.

Ver. 230.] This couplet is expanded from the following verse:

Safe, Philoctetes, Pœan's son renown'd:

less violence, therefore, should have been offered to his author by an effort more congenial to the tenour of his language. Thus?

And Philoctetes safely too, they say,

Pœan's fam'd son, o'er ocean urg'd his way:

than which no verses, correspondent to the original, can possibly be more exact.

Ver. 234.] Though the sound be the same, a word similarly written seems preferable, thus:

How brought our general back his Argive host —.

But our translator has executed the remainder of this speech with but little attention to his author. The reader must accept a plain translation, as nearly commensurate, as our poetry will admit, to the original.

Ye hear, tho' distant, how Atrides sped:

Our king return'd, by fell Ægisthus bled.

The crafty murderer soon the forfeit paid,

And dy'd with blood the son's avenging blade.

And how the murd'rer paid his forfeit breath ;
 What lands so distant from that scene of death
 But trembling heard the fame ? and heard, ad-
 mire

How well the son appeas'd his slaughter'd fire !
 Ev'n to th' unhappy, that unjustly bleed, 240
 Heav'n gives posterity, t' avenge the deed.
 So fell Ægyſthus ; and may'st thou, my friend,
 (On whom the virtues of thy fire descend)
 Make future times thy equal act adore,
 And be what brave Orestes was before ! 245

Bless'd goes that father to the Stygian coast,
 Who leaves a child to soothe his murder'd ghost !
 Thou too, my friend ! assert a warrior's name :
 Thy form and stature promise future fame.

Ver. 236.] Thus Chapman:

Done by Ægisthus to a bitter *death* ;
 Who miserably paid for forced *breath*.

Ver. 242. *So fell Ægyſthus ; and may'st thou, my friend, &c.*] Nestor introduces the mention of Ægyſthus very artfully ; it is to raise an emulation in Telemachus to revenge Ulyſſes, as Orestes had Agamemnon ; it has the intended effect, and we find that Telemachus dwells upon his story with a virtuous envy ; yet at the same time with great modesty ; Eustathius gives a different reading in

— — — ἐσσομένοις πύθισθαι, or
 ἐσσομένοιςιν αἰοιδῆν.

Both the expressions are used in Homer, the preference is therefore submitted to the reader. P.

Ver. 245.] Homer does not appear to me to have intended so direct an application ; but Chapman and Dacier agree with our translator, less agreeably to the sequel.

The prudent youth reply'd. O thou the
 grace
 And lasting glory of the Grecian race!
 Just was the vengeance, and to latest days
 Shall long posterity resound the praise. 249
 Some God this arm with equal prowess blest!
 And the proud Suitors shall its force confess:
 Injurious men! who while my soul is sore
 Of fresh affronts, are meditating more.
 But heav'n denies this honour to my hand,
 Nor shall my father repossess the land: 255
 The father's fortune never to return,
 And the sad son's to suffer and to mourn!

Thus he; and Nestor took the word: My son,
 Is it then true, as distant rumours run, 259
 That crowds of rivals for thy mother's charms
 Thy palace fill with insults and alarms?

Ver. 248.] So Chapman:

And him the Greeks will give a master *praise*;
 Verse finding him, to last all after *daies*.

Ver. 250.] He should have separated these similar terminations,
 or have substituted another word. For example:

Some God this arm with equal *vigour* blest!

Ver. 254.] To these *four* verses corresponds the following
 portion of his author:

But nor for me the Gods such bliss have woven,
 Nor for my sire: dull patience is my lot!

Thus? more faithfully and concisely:

But for my sire no fav'ring Gods appear,
 Nor me; still doom'd to suffer, and forbear!

Say, is the fault, thro' tame submission, thine ?
 Or leagu'd against thee, do thy people join,
 Mov'd by some Oracle, or voice divine ?
 And yet who knows, but ripening lies in fate 265
 An hour of vengeance for th' afflicted state ;
 When great Ulysses shall suppress these harms,
 Ulysses singly, or all Greece in arms.

Ver. 263.] A more accurate rhyme was obvious, and more fidelity !

Or do thy people *from dislike combine* ?

Ver. 264. *Mov'd by some oracle, or voice divine ?*] The words in the original are, *following the voice of some God*, that is, some oracle ; Homer does not confine the expression either to a good or bad sense, but the context plainly shews, that they must be understood in a bad sense ; namely to imply, that the people had recourse to pretended Oracles to justify their rebellion. This is evident from what follows, where Nestor encourages Telemachus to expect that Ulysses may punish them for their crimes, ἀποτίσειαι ἔλθων——if, there had been no crime, there ought to be no punishment. P.

Ver. 268. *Ulysses singly, or all Greece in arms.*] The Poet shews his great judgment in preparing the reader for the destruction of the Suitors ; that great catastrophe is managed by few hands, and it might seem incredible that so few could destroy so many : the Poet therefore, to give an air of truth to his action, frequently inculcates the assistance of Pallas, which must at least shew, that such a great exploit is not impossible to be executed by stratagems and valour : it is by art, not strength, that Ulysses conquers.

All Greece in arms.

This is spoken in a general sense, and comprehends not only the subjects of Ulysses, or even the Pylians and Spartans, but implies, that all the Greeks would rise in the cause of Ulysses. What the Suitors had spoken scoffingly in the preceding book, that Telemachus was failing to Pyle or Sparta for *supplies*, appears in this not to be impracticable ; so that it was choice and not necessity that determined the Poet to make use of no such easy expedients for the destruction of the Suitors. *Eustathius.*

But if Athena, war's triumphant maid,
 The happy son, will, as the father, aid, 270
 (Whose fame and safety was her constant care
 In ev'ry danger and in ev'ry war:
 Never on man did heav'nly favour shine
 With rays so strong, distinguish'd and divine,
 As those with which Minerva mark'd thy fire) 275
 So might she love thee, so thy soul inspire!
 Soon should their hopes in humble dust be laid,
 And long oblivion of the bridal bed.

It may be added, that the very nature of Epick Poetry, and of the *Odyssey* in particular, requires such a conduct: in the *Iliad*, Achilles is the chief agent, and performs almost all the great actions; Æneas is painted after the same manner by Virgil; the one kills Hector, the other Turnus, both which are the decisive actions: it was equally necessary to exalt the character of Ulysses, by bringing him into difficulties from which he is personally to extricate himself: this the Poet sufficiently brings about by refusing all the easy methods for his re-establishment, because the more difficult ways are most conducive to the honour of his hero: thus as Achilles and Æneas kill Hector and Turnus with their own hands, so the Suitors fall chiefly by the hand of Ulysses. It is necessary for the hero of the Poem to execute the decisive action, for by this method the Poet compleats his character, his own greatness surmounts all difficulties, and he goes off the stage with the utmost advantage, by leaving a noble character upon the mind of the spectators. P.

[Ver. 271.] Bad rhymes. Thus? more exactly, to the end of the speech, which is dilated beyond measure, and not accurate:

(At Ilium she his kind protectress stood,
 In every danger of that scene of blood.
 Ne'er deign'd such open grace the powers of heav'n,
 As that by Pallas to thy father given)
 Soon would that lawless crew their wrongs bewail,
 The nuptials shrouded by oblivion's veil;
 Or, And shroud their nuptials black oblivion's veil.

Ah ! no such hope (the prince with sighs replies)
 Can touch my breast ; that blessing heav'n denies.
 Ev'n by celestial favour were it giv'n, 281
 Fortune or Fate would cross the will of heav'n.

What words are these, and what imprudence
 thine ?

(Thus interpos'd the martial maid divine)

Ver. 279.] Rather, to consult fidelity and our ears,
 — — — — — the *prudent youth* replies.

Ver. 281.] As these rhymes have recently occurred in a proposed substitution, this and the next couplet may be thus adjusted:

E'en should on me celestial favour shine,
 Fortune or Fate would cross the will divine.
 What words, Telemachus ! thy lips escape ?
 (Replied the Goddess, lost in Mentor's shape.)

Ver. 282. *Fortune or Fate wou'd cross the will of heav'n.*] It may be asked how an expression so near blasphemy, as Eustathius observes, could escape a person of such piety as Telemachus ? It is true, the Poet makes Minerva herself correct it ; but yet the objection remains, *viz.* how could Telemachus speak it ? I think since the Poet himself condemns it, we may give it up as an indecency in Telemachus ; it is natural for men in despair (and that was the condition of Telemachus) to use a vehemence of expression, and this might transport Telemachus beyond the bounds of prudence. The only possible way that occurs to me to take off the impiety, is to have recourse to destiny : it was the opinion of the antients, that the Gods could not alter destiny : and then Telemachus may mean no more, than that it was decreed by the destinies that Ulysses should return no more, so the Gods themselves could not restore him.

Thus in the xvth of the Metamorphosis, Venus in vain applies to the Gods to preserve Julius Cæsar.

— — “ Superosque movet, qui rumpere quanquam
 “ Ferrea non possunt veterum decreta fororum,” &c.

And a little lower Jupiter says to Venus,

— — — “ Sola insuperabile fatum,
 “ Nata, movere paras ?”

Forgetful youth ! but know, the Pow'r above 285
 With ease can save the object of his love ;
 Wide as his will, extends his boundless grace ;
 Nor lost in time, nor circumscrib'd by place.
 Happier his lot, who many sorrows past,
 Long lab'ring gains his natal shore at last ; 290
 Than who too speedy, hastes to end his life
 By some stern ruffian, or adult'rous wife.
 Death only is the lot which none can miss,
 And all is possible to heav'n, but this.

Ver. 289. *Happier his lot, who, &c.*] Nothing can be better imagined to encourage Telemachus, than what the Poet here delivers: Minerva sets Agamemnon in opposition to Ulysses: Agamemnon made a speedy voyage to his country, and there fell by treachery; Ulysses has long been absent, but yet is happier than Agamemnon: the Gods perhaps reserve him for better fortunes, at least nothing can be concluded from his long absence, and this is sufficient to teach Telemachus not to despair. *Euphathius.* P.

Ver. 291.] Thus, more faithfully and explicitly:

Than end at home, like Atreus' son, his life,
 By some false ruffian, or adult'rous wife.

Thus Chapman, very tolerably:

As Agamemnon did; who lost his life,
 By false Ægisthus, and his falser wife:

whom Ogilby has followed:

So hapless Agamemnon lost his life,
 By sly Ægistus, and his cursed wife.

Ver. 293.] Or thus?

Not e'en th' immortal power of Gods can save
 Their dearest votary from th' all-claiming grave.
 All sink, obedient to the general doom
 Prescrib'd by Fate, in death's eternal gloom.

Ver. 294. *And all is possible to heav'n, but this.*] What Minerva here says justifies the remark I made, that what Telemachus seemed

The best, the dearest fav'rite of the sky 295
Must taste that cup, for man is born to die.

Thus check'd, reply'd Ulysses' prudent heir :
Mentor, no more—the mournful thought forbear ;
For he no more must draw his country's breath,
Already snatch'd by Fate, and the black doom of
death ! 300

Pass we to other subjects ; and engage
On themes remote the venerable sage :

to have spoken rashly, may be softened, if not vindicated, by having recourse to destiny : it is evident from this passage, that destiny was superiour to the power of the Gods : otherwise Minerva speaks as blasphemously as Telemachus : for what difference is there between saying, that the Gods cannot preserve even those they love from death, and saying that the Gods could not save Ulysses ? Why therefore may not the words of Telemachus be thought to have a respect to destiny ?

I am of opinion, that the Poet had something further in view by putting these words into the mouth of Minerva : the words of Telemachus, if taken grossly, might appear shocking to so pious a person as Nestor, and make an ill impression upon him to the disadvantage of Telemachus ; Minerva therefore artfully explains it, and softens the horror of it by reconciling it to the theology of those ages. P.

Ver. 299.] This seems a strange phrase ; and such, I think, as the reader will not judge tolerable. Perhaps, even the following line were preferable :

For he no more, *at home*, must draw his breath.

Ver. 301.] *Pass we to other subjects ;—*] Telemachus here puts several questions, as it were in a breath, to Nestor ; and Plutarch observes upon this passage, that he who enquires any thing of an old man, though the old man himself has no concern in the story, wins his heart at once ; and incites a person, who is upon all occasions very willing to discourse. He introduces this as an instance of the art Telemachus uses, in adapting himself by

(Who thrice has seen the perishable kind
 Of men decay, and thro' three ages shin'd,
 Like Gods majestic, and like Gods in mind.) 305 }
 For much he knows, and just conclusions draws
 From various precedents, and various laws.
 O son of Neleus! awful Nestor, tell
 How he, the mighty Agamemnon fell? 309

his questions to the temper of the person with whom he converses: he puts together, continues he, several questions upon several subjects, which is more judicious than to confine his answer to a single interrogatory, and by that method deprive Nestor of one of the most pleasant enjoyments of old age, I mean the pleasure of talking. *Plutarch. Sympotic.* P.

Ver. 303. *Who thrice had seen the perishable kind
 Of men decay, —*]

The Poet here tells us that Nestor was now in his fourth generation: Ovid took the word γένεα to signify an hundred years; but then Nestor must have been above three hundred years old. Others with more probability understand it to signify a generation, or such a portion of time in which any race of men flourish together, which is computed to be about thirty years. I refer the reader to the Note of the 333d verse of the first book of the Iliad, for the particular age of Nestor. According to that computation, he must now be about ninety-five years of age. P.

Ver. 304.] Here he properly employs the legitimate *participle* of the verb *shine*: see the note on verse 149 of this book.

Ver. 306.] His author says only,

In laws and prudence eminently wise:

but our translator seems to have recollected at the time a well-known couplet by Creech, if my memory fail me not, in his *Lucretius*:

Which from firm premises just reason draws,
 And a deep insight into nature's laws.

Ver. 309. *How he, the mighty Agamemnon fell?*] Telemachus does not ask this question out of curiosity, but with great judg-

By what strange fraud Ægythus wrought, relate,
 (By force he could not) such a hero's fate?
 Liv'd Menelaus not in Greece! or where
 Was then the martial brother's pious care?
 Condemn'd perhaps some foreign shore to tread;
 Or sure Ægythus had not dar'd the deed. 315

To whom the full of days. Illustrious youth,
 Attend (tho' partly thou hast guest) the truth.
 For had the martial Menelaus found
 The ruffian breathing yet on Argive ground;
 Nor earth had hid his carcase from the skies, 320
 Nor Grecian virgins shriek'd his obsequies,
 But fowls obscene dismember'd his remains,
 And dogs had torn him on the naked plains.

ment; he knows there were designs against his life, as well as there had been against Agamemnon; he therefore asks it, that he may learn how to defeat them; chiefly to instruct himself how best to assist his father upon his return, by aiding him in escaping the Snares of the Suitors. *Dacier.* P.

Ver. 314.] The rhymes are bad. Thus? more accurately:
 An exile, doom'd a wand'ring life to lead?

Ver. 316.] Ogilby renders, as follows:

Then Nestor thus; I shall *most noble youth*,
 Resolve thee streight, thou hint'st upon *the truth*;
Had Menelaus there arriving *found*
 Ægythus, living, he not under ground
 Had lay'd his body.

Ver. 323.] Our translator should have closely expressed his model:

And dogs had torne him on the *distant* plain.

While us the works of bloody Mars employ'd,
 The wanton youth inglorious peace enjoy'd ; 325
 He, stretch'd at ease in Argos' calm recess,
 (Whose stately steeds luxuriant pastures bless)
 With flattery's insinuating art
 Sooth'd the frail queen, and poison'd all her heart.
 At first with worthy shame and decent pride, 330
 The royal dame his lawless suit deny'd.
 For virtue's image yet possess'd her mind,
 Taught by a master of the tuneful kind :

Ver. 324.] More accurately, thus :

Whilst us continual toils of war employ'd.

Ver. 330.] Or thus? with more fidelity and conciseness, and rhymes unexceptionable :

At first, *protected by ingenuous shame,*

His lawless suit *rejects* the royal dame.

For virtue's image yet possess'd her soul

By stains of vice unsullied : such controul

Still o'er his charge maintain'd the virtuous bard

Atrides left her chastity to guard.

Ver. 333. *Taught by a master of the tuneful kind.*] Homer through the whole Odyssey speaks much in honour of the art which he himself loved, and in which he so eminently excelled : from these and other passages we may learn the state of poetry in those ages : " Poets (says Eustathius) were ranked in the class of Philosophers ; and the ancients made use of them as preceptors in " musick and morality : " Strabo quotes this very passage as an instance of the excellence of poetry in forming the soul to worthy actions : Ægythus could not debauch Clytemnestra, until he banished the Poet who was her guide and instructor.

Various are the conjectures of the antients about the name of the bard here celebrated : some, says Eustathius, tell us, it was Chariades, some Demodocus, some Glaucus, &c. but I pass them over, because they are conjectures.

Atrides, parting for the Trojan war,
 Consign'd the youthful consort to his care. 335
 True to his charge, the Bard preserv'd her long
 In honour's limits; such the pow'r of Song.
 But when the Gods these objects of their hate
 Dragg'd to destruction, by the links of fate;
 The Bard they banish'd from his native soil, 340
 And left all helpless in a desert isle:
 There he, the sweetest of the sacred train,
 Sung dying to the rocks, but sung in vain.

There were many degrees of these ἀοιδοί; some were ἀοιδοὶ ῥήνων, others ἀοιδοὶ περὶ γάμους; but such bards as are here mentioned were of an higher station, and retained as instructors by kings and princes.

I cannot omit one remark of Eustathius: he tells us, that some persons write that these ἀοιδοί had their names from hence, ὡς ἀοιδοῖα μὴ ἔχοντες; exactly resembling the modern Italian singers: madam Dacier is not to be forgiven for passing over a remark of such importance; if this be true, it makes a great difference between the antient and modern Poets, and is the only advantage I know we have over them. P.

Ver. 340.] Thus correct the versification and the ambiguity:

The bard he *banisht* from his native *land*,
 Left helpless *on an island's* desert *strand*.

And the reader will excuse in a professor of the tuneful art this excursion in celebration of a predecessor: otherwise, this subject of the minstrel is dispatched in *two* verses of Homer, thus faithfully exhibited:

He to a desert isle the bard convey'd,
 And left, a prey to prowling vultures made.

Thus, with Chapman's rhymes:

He to a desert isle the minstrel led:
 The prowling birds the minstrel's carcase fed.

Then Virtue was no more ; her guard away,
She fell, to lust a voluntary prey. 345

Ev'n to the temple stalk'd th' adult'rous spouse,
With impious thanks, and mockery of vows,
With images, with garments, and with gold ;
And od'rous fumes from loaded altars roll'd.

Meantime from flaming Troy we cut the way,
With Menelaus, thro' the curling sea. 351

Ver. 344. *Then Virtue was no more ; her guard away,
She fell, ——— Sc.]*

There is a fine moral couched in the story of the Bard and Clytemnestra ; it admirably paints the advantage we draw from wise companions for the improvement of our virtues : Clytemnestra was chaste, because her instructor was wise : his wisdom was an insuperable guard to her modesty. It was long before she yielded ; virtue and honour had a long contest ; but she no sooner yielded to adultery, but she assisted in the murder of her husband ; from whence we may draw another moral, that one vice betrays us into another : and when once the fences of honour are thrown down, we become a prey to every passion. *Dacier.* P.

Ver. 346. *Ev'n to the temple stalk'd th' adult'rous spouse.]* Here is a surprising mixture of religion and impiety : Ægythus, upon the accomplishment of so great a crime as adultery, returns thanks to the Gods by oblations, as if they had assisted him in the execution of it. Nestor dwells upon it at large, to shew that Ægythus greatly aggravated his guilt by such a piece of impious devotion. *Dacier.* P.

Thus, more exactly :

*Pleas'd with his feat, to heaven th' adult'rous spouse
Paid impious thanks, and mockery of vows ;
With gifts adorn'd the fanes, rich vests and gold,
Whilst victim-fumes from laden altar's roll'd.*

Ver. 350.] A vicious rhyme ; of perpetual recurrence. More accurately, thus :

But when to Sunium's sacred point we came,
 Crown'd with the temple of th' Athenian dame;
 Atrides' pilot, Phrontes, there expir'd;
 (Phrontes, of all the sons of men admir'd 355
 To steer the bounding bark with steady toil,
 When the storm thickens, and the billows boil)
 While yet he exercis'd the steerman's art,
 Apollo touch'd him with his gentle dart;

Meantime, myself and Sparta's prince convey
 Our social squadrons o'er the wat'ry way:

Or, as follows:

Now me, with Sparta's friendly monarch, bore
 The fleet from Ilium to our native shore.

Ver. 356.] *Steady toil* appears to me but an awkward phrase, and much less elegant than commodious. Thus? with no less fidelity:

With *steadiest skill* the bounding bark to guide,
 When *winds blow furious*, and *when swells the tide*:

Or, When *blasts tempestuous rouse the rolling tide*.

Ver. 358.] There is too much amplification here with no great fidelity; and the word *hell* should be sent to the place, whence it came. Let the reader excuse a presumption, that grows upon me:

He held the rudder, and the vessel fled,
 When the mild shafts of Phoebus struck him dead.

There stopt the king, by pious office bound,
 To lay his dear companion in the ground.

And now, the rites discharg'd, *their course they keep*—:
 and conformable to this construction should the sequel be conducted; for Nestor is not speaking now of his own adventures, but of the fates of Menelaus only.

Ogilby corrected seems preferable to our author, especially in fidelity:

*The rites perform'd, their fleet through ocean glides,
 Till rise in air Malea's rocky sides*:

*There a dread passage thundering Jove design'd;
 And waves, like mountains, swell'd before the wind.*

Ver. 359. *Apollo touch'd him with his gentle dart.*] Homer

Ev'n with the rudder in his hand, he fell. 360
 To pay whose honours to the shades of hell,
 We check'd our haste, by pious office bound,
 And laid our old companion in the ground.
 And now the rites discharg'd, our course we keep
 Far on the gloomy bosom of the deep : 365
 Soon as Malæa's misty tops arise,
 Sudden the Thund'rer blackens all the skies,
 And the winds whistle, and the furies roll
 Mountains on mountains, and obscure the pole.
 The tempest scatters, and divides our fleet ; 370
 Part, the storm urges on the coast of Crete,

calls the darts of Apollo ἀγνῆ, or gentle ; to signify that those who die thus suddenly, die without pain. *Eustathius.*

Dacier complains that some Criticks think Homer worthy of blame for enlarging upon so mean a person as a pilot. It is a sufficient answer to observe, that arts were in high esteem in those times, and men that were eminent in them were in great honour. Neither were arts then confined as in these ages to mean personages ; no less a person than Ulysses builds a vessel in the sequel of the *Odyssey* ; so that this is a false piece of delicacy. If Homer be culpable, so is Virgil ; he gives the genealogy of Palinurus, as well as Homer of Phrontes. Virgil's description is censured as too long, Homer concludes his in seven lines ; and lastly, Virgil's Episode has been judged by the Criticks to be an unnecessary ornament, and to contribute nothing to the poem ; Homer relates the death of Phrontes, to introduce the dispersion of the fleet of Menelaus ; the fleet might well be scattered, when it wanted so excellent a pilot. P.

Ver. 371. *Part, the storm urges on the coast of Crete.*] Homer does not amuse us by relating what became of these companions of Menelaus ; he omits this judiciously, and follows the thread of

Where winding round the rich Cydonian plain,
 The streams of Jardan issue to the main.
 There stands a rock, high eminent and steep,
 Whose shaggy brow o'erhangs the shady deep, 375
 And views Gortyna on the western side;
 On this rough Auster drove th' impetuous tide:
 With broken force the billows roll'd away,
 And heav'd the fleet into the neighb'ring bay,
 Thus sav'd from death, they gain'd the Phæstan
 shores, 380
 With shatter'd vessels, and disabled oars:
 But five tall barks the winds and waters tost,
 Far from their fellows, on th' Ægyptian coast.

his story: Menelaus is the person whom the Poet has in view; he therefore passes over the story of his companions, to carry on the fable of the Poem by leading us directly to Menelaus. P.

Ver. 382.] The imperfection of the rhymes emboldens me to propose a substitution, more congenial to the original:

Five blue-prow'd ships the wind and water drave,
 Where Nile's full current meets the briny wave.

Ver. 383 ——— *On the Ægyptian coast.*] In the original it is, *The wind and water carried them to Ægyptus*. Homer by Ægyptus means the river Nile, and then it is always used in the masculine gender; the region about it took its name from the river Ægyptus, this is always used in the feminine gender; but the country had not received that name in the days of Homer. *Eustathius*.

What Dacier adds to this observation, may assist in determining the dispute concerning the priority of Homer and Hesiod: Hesiod makes mention of the river Nilus; if therefore it be true that Ægyptus had not been called by the name of Nilus in the times of Homer, it is a demonstration that Hesiod was posterior to

There wander'd Menelaus thro' foreign shores,
 Amassing gold, and gath'ring naval stores; 385
 While curst Ægisthus the detested deed
 By fraud fulfill'd, and his great brother bled.
 Sev'n years, the traitor rich Mycenæ sway'd,
 And his stern rule the groaning land obey'd;
 The eighth, from Athens to his realm restor'd,
 Orestes brandish'd the revenging sword, 391
 Slew the dire pair, and gave to fun'ral flame
 The vile assassin, and adult'rous dame.
 That day, ere yet the bloody triumphs cease,
 Return'd Atrides to the coast of Greece, 395
 And safe to Argos' port his navy brought,
 With gifts of price and pond'rous treasure fraught.

Homer; otherwise he could not have been acquainted with any other name but that of Ægyptus. P.

Ver. 386.] Better rhymes and more fidelity may easily be effected:

*Then curst Ægisthus plann'd the direful deeds;
 At home supplanted, his great brother bleeds.*

Ver. 389.] Or thus?

The groaning land his rigorous rule obey'd.

Ver. 390. *From Athens to his realm* —] There is a different reading in this place; instead of ἀπ' Ἀθηνάων, some write ἀπὸ Φωκῆων; for Orestes was educated by Strophius king of Phocis, and father of Pylades: the ancients reconcile the difference, by saying that Orestes might be sent from Phocis to Athens for his education, and returning thence to his own country, might revenge the death of his father Agamemnon; so that although he was first bred up in Phocis, he was afterwards a sojourner in Athens. *Eustathius.* P.

Hence warn'd, my son beware! nor idly stand
 Too long a stranger to thy native land;
 Lest heedless absence wear thy wealth away, 400
 While lawless feasters in thy palace sway;
 Perhaps may seize thy realm, and share the spoil;
 And thou return, with disappointed toil,
 From thy vain journey, to a rifled isle. }
 Howe'er, my friend, indulge one labour more,
 And seek Atrides on the Spartan shore. 406
 He, wand'ring long, a wider circle made,
 And many-languag'd nations has survey'd;
 And measur'd tracts unknown to other ships,
 Amid the monstrous wonders of the deeps; 410
 (A length of ocean and unbounded sky,
 Which scarce the sea-fowl in a year o'erfly)

Ver. 402.] For the sake of fidelity, I should propose some alteration of this verse, as follows,

These plunderers all thy stores may share and spoil:
 and omit the concluding verse of the triplet as wholly superfluous, and impaired by a vicious rhyme. Our translator seems to have consulted Dacier on this passage: "De peur qu' ils n' achevent
 "de vous ruiner, en partageant entr' eux votre royaume."

Ver. 407.] Our translator, to wave particular exceptions, has given us a very inaccurate representation of this passage in general. I shall submit a plain literal version to the candour of the reader:

He from those distant nations lately came,
 Where no sad exile's fondest heart could frame
 One hope of safety, if the storms had cast
 On that drear ocean's bosom, deep and vast!
 No bird, while Phoebus wheels his annual round,
 Could stretch it's pinions o'er the dire profound.

Ver. 411. *A length of ocean and unbounded sky,
 Which scarce the sea-fowl in a year o'erfly.*]

Go then ; to Sparta take the wat'ry way,
 Thy ship and failors but for orders stay ;
 Or if by land thou chuse thy course to bend, 415
 My steeds, my chariots, and my sons attend :
 Thee to Atrides they shall safe convey,
 Guides of thy road, companions of thy way.
 Urge him with truth to frame his free replies,
 And sure he will : for Menelaus is wise. 420

It must be confest, that Nestor greatly exaggerates this description : Homer himself tells us, that a ship may sail in five days from Crete to Ægypt ; wherefore then this hyperbole of Nestor ? It might perhaps be to deter Telemachus from a design of sailing to Crete, and he through his inexperience might believe the description. It may be added, that what Nestor speaks concerning the flight of birds, may be only said to shew the great distance of that sea : nay, by a favourable interpretation it may be reconciled to truth ; the meaning then must be this : should a person observe that sea a whole year, he would not see one bird flying over it, both because of the vastness and dreadfulness of it ; and perhaps the whole of this might arise from the observation, that this sea is not frequented by birds. This is wholly and almost literally taken from Eustathius ; and if we add to this the ignorance of the sea and sea-affairs in those ages, we shall the less wonder to hear so wise a man as Nestor describing it with so much terrour. Navigation is now greatly improved, and the moderns sail further in a month, than the ancients could in a year ; their whole art consisting chiefly in coasting along the shores, and consequently they made but little way. P.

Ver. 417.] These rhymes have but just passed through our ears. Thus, more closely to the language of the original :

These shall attend thee ; these, thy faithful guides
 To Lacedæmon, where the king resides.

Ver. 419.] Chapman, though covered with the rust of antiquity, has a venerable couplet, worthy of quotation :

Intreate the truth of him ; nor loves he lies ;
 Wisdome in truth is ; and hee's passing wise.

Thus while he speaks, the ruddy sun descends,
 And twilight grey her ev'ning shade extends.
 Then thus the blue-ey'd maid : O full of days !
 Wise are thy words, and just are all thy ways.
 Now immolate the tongues, and mix the wine,
 Sacred to Neptune and the pow'rs divine. 426
 The lamp of day is quench'd beneath the deep,
 And soft approach the balmy hours of sleep :
 Nor fits it to prolong the heav'nly feast,
 Timeless, indecent, but retire to rest. 430

Ver. 425. *Now immolate the tongues* ———] Various are the reasons which Eustathius reports concerning this oblation of the tongues at the conclusion of the sacrifice. It was to purge themselves from any evil words they might have uttered ; or because the tongue was reckoned the best part of the sacrifice, and so reserved for the completion of it ; or they offered the tongue to the Gods, as witnesses to what they had spoken. I omit the rest as superfluous. They had a custom of offering the tongues to Mercury, because they believed him the giver of eloquence. Dacier expatiates upon this custom. The people, says she, might fear, lest through wine and the joy of the festival, they might have uttered some words unbecoming the sanctity of the occasion : by this sacrifice of the tongues, they signified that they purged away whatever they had spoken amiss during the festival ; and asked in particular pardon of Mercury, who presided over discourse, to the end they might not carry home any uncleanness which might stop the blessings expected from the sacrifice. P.

Ver. 429. *Nor fits it to prolong the heav'nly feast,*
Timeless, indecent, &c.]

Eustathius shews the difference between *ἑορταί*, festivals, and *θυσιαί*, or sacrifices : in the former it was customary to spend the whole night in wine and rejoicing : in the latter, this was reckoned an unlawful custom, through the fear of falling into any indecencies through wine. He likewise gives another reason of this injunction, by telling us that it was the custom to offer sacrifices to the

So spake Jove's daughter, the celestial maid.
 The sober train attended and obey'd.
 The sacred heralds on their hands around
 Pour'd the full urns; the youths the goblets
 crown'd:
 From bowl to bowl the holy bev'rage flows; 435
 While to the final sacrifice they rose.
 The tongues they cast upon the fragrant flame,
 And pour, above, the consecrated stream.
 And now, their thirst by copious draughts allay'd,
 The youthful hero and th' Athenian maid 440
 Propose departure from the finish'd rite,
 And in their hollow bark to pass the night:

celestial powers in the day, and even to finish them about the setting of the sun: and that those who dealt in incantations performed their sacrifices to the infernal powers by night, and finished them before sun-rising. Either of these reasons sufficiently explains the words of the Goddess; and the former carries in it an excellent moral, that particular care should be taken in our acts of devotion, not to turn religion into impiety. P.

Vicious rhymes! The following attempt is agreeable to the scope of the passage:

Now rest is seemly, nor to midnight hours
 The feasts to lengthen of th' immortal powers.

Ver. 433.] Thus Ogilby:

Young men with sparkling wine their goblets crown'd,
 They drink about, and still the bowle goes round.

Ver. 437.] It is not easy for me to remedy this defect of rhyme. Thus?

First on the fragrant flame the tongues they spread,
 Then with due reverence the libation shed.

But this the hospitable sage deny'd.
 Forbid it, Jove ! and all the Gods ! he cry'd,
 Thus from my walls the much-lov'd son to send
 Of such a hero, and of such a friend ! 446
 Me, as some needy peasant, would ye leave,
 Whom heav'n denies the blessing to relieve ?
 Me would you leave, who boast imperial sway,
 When beds of royal state invite your stay ? 450

Ver. 448.] These are not allowable rhymes, nor worthy of the name. The following substitution is not less faithful, than the verse of our translator :

No vests to warm, no mansion to receive.

Ver. 450. *When beds of royal state invite your stay ?*] This passage gives us a full insight into the manners of these hospitable ages ; they not only kept a treasury for bowls or vases of gold or silver, to give as *ξενίαι*, or gifts of hospitality, but also a wardrobe of various habits and rich furniture, to lodge and bestow upon strangers. Eustathius relates, that Tellias of Agrigentum was a person of so great hospitality, that five hundred horsemen coming to his house in the winter season, he entertained them, and gave every man a cloak and a tunick. This laudable custom prevailed, and still prevails, in the eastern countries : it was the practice of Abraham of old, and is at this day of the Turks, as we may learn from their caravanferas, erected for the reception of travellers. And yet Dacier observes, that a French Critick has shewed so ill a taste as to ridicule this passage. “ Telemachus “ (says that author) being entertained by Nestor, intimates his “ intention of returning to lodge on ship-board with his compa- “ nions : but Nestor detains him, by asking him if he thought he “ had not quilts or coverlets to give a night's lodging : upon this “ Telemachus goes to bed in a resounding gallery, and Nestor in “ a bed which his wife made ready for him.” The noblest things are most liable to burlesque, by perverting their meaning ; as some pictures, by varying the position, represent a man or a monster. He is very severe upon the *resounding gallery*, which in

No—long as life this mortal shall inspire,
 Or as my children imitate their fire,
 Here shall the wand'ring stranger find his home,
 And hospitable rites adorn the dome.

Well hast thou spoke (the blue-ey'd maid re-
 plies) 455

Belov'd old man! benevolent, as wise.
 Be the kind dictates of thy heart obey'd,
 And let thy words Telemachus persuade:
 He to thy palace shall thy steps pursue;
 I to the ship, to give the orders due, 460
 Prescribe directions and confirm the crew.
 For I alone sustain their naval cares,
 Who boast experience from these silver hairs;
 All youths the rest, whom to this journey move
 Like years, like tempers, and their prince's love.
 There in the vessel shall I pass the night; 466
 And soon as morning paints the fields of light,
 I go to challenge from the Caucons bold,
 A debt, contracted in the days of old.

truth means no more than very lofty or elevated, and by consequence very noble and magnificent. P.

Ver. 452.] His original prescribes,
 Or *sons remain* to imitate their fire.

Ver. 468. *I go to challenge from the Caucons.*] The Poet makes a double use of these words of the Goddess; she gives an air of probability to her excuse, why she should not be pressed to stay; and at the same time Homer avoids the absurdity of introducing that Goddess at Sparta; Menelaus and Helen are celebrating

But this thy guest, receiv'd with friendly care, 470
 Let thy strong courfers swift to Sparta bear;
 Prepare thy chariot at the dawn of day,
 And be thy son companion of his way.

Then turning with the word, Minerva flies,
 And soars an eagle thro' the liquid skies. 475
 Vision divine! the throng'd spectators gaze
 In holy wonder fixt, and still amaze.

But chief the rev'rend sage admir'd; he took
 The hand of young Telemachus, and spoke.

the nuptials of their son and daughter: Minerva is a virgin deity, and consequently an enemy to all nuptial ceremonies. *Eustathius*.

But it may be necessary to observe who these Caucons are: we find in the tenth book of the Iliad, the Caucons mentioned as auxiliaries to Troy: there Dolon says,

The Carians, Caucons, the Pelasgian host,
 And Leleges encamp along the coast.

Are these Caucons the same with those here mentioned? *Eustathius* informs us, that there was a people of Triphyly, between Elis and Pylos, named Caucons: but *Strabo* says, that the whole race is now extinct, and that these here mentioned are of Dymæa, and take their name from the river Caucon: whereas those in the Iliad are Paphlagonians: they were a wandering nation, and consequently might be the same people originally, and retain the same name in different countries. P.

Ver. 477.] But a moderate verse, in my opinion. Thus?

With reverence fix'd, and silent with amaze.

Ver. 478. *But chief the rev'rend sage admir'd*—] It may be asked why Nestor is in such a surprise at the discovery of the Goddess: it is evident from the Iliad, that he had been no stranger to such intercourses of the deities; nay, in this very book Nestor tells us, that Ulysses enjoyed almost the constant presence of Minerva; insomuch that *Sophocles*, the great imitator of Homer, relates, that he knew the Goddess by her voice, without seeing

Oh happy youth ! and favour'd of the skies,
Distinguish'd care of guardian deities ! 481

her. Eustathius answers, that the wonder of Nestor arose not from the discovery of that deity, but that she should accompany so young a person as Telemachus: after her departure, the old man stood amazed, and looked upon that hero as some very extraordinary person, whom in such early years the Goddess of War and Wisdom had vouchsafed to attend. This interpretation agrees perfectly with what Nestor speaks to Telemachus. P.

These incorrect rhymes occur in Ogilby:

Then by the hand the prince old Nestor *took*,
And thus to him, admiring, kindly *spoke*.

Ver. 480.] Thus Ogilby:

This of all pow'rs, who plant the starrie *sky*,
Is Pallas, for no other *deity*
Thy father so befriended.

Ver. 481. *Distinguish'd care of guardian deities !*] I will take this opportunity to obviate an objection that may be made against all interposition of the Gods in assisting the heroes of the Odyssey: it has been thought by some Criticks a disparagement to them to stand in continual need of such supernatural succour: if two persons were engaged in combat, and a third person should immediately step in to the assistance of one of the parties, and kill the adversary, would it not reflect upon the valour of his friend who was so weak as to want such assistance? Why, for instance, should Jupiter help Æneas to kill Turnus? Was not he brave enough to fight, and strong enough to conquer his enemy by his own prowess? and would not Turnus have killed Æneas with the same assistance? It is therefore a disparagement to the actors, thus continually to supply the defects of a hero by the power of a Deity.

But this is a false way of arguing, and from hence it might be inferred, that the love and favour of a Deity serves only to make those whom he assists, and those who depend upon such assistance, appear weak, impotent, cowardly, and unworthy to be conquerors. Can any doubt arise whether the love and favour of a God be a disparagement or honour to those whom he favours? According

Whose early years for future worth engage,
 No vulgar manhood, no ignoble age.
 For lo! none other of the court above
 Than she, the daughter of almighty Jove, 485
 Pallas herself, the war-triumphant maid,
 Concest is thine, as once thy father's aid.

to these Criticks, we should find the character of a perfect hero in an impious Mezentius, who acknowledges no God but his own arm and his own sword: it is true, the objection would be just, if the hero himself performed nothing of the action; or if when he were almost conquered by the superiour valour of his enemy, he owed his life and victory to Gods and miracles: but the hero always behaves himself in all his actions, as if he were to gain success without the assistance of the Deity; and the presence of the Gods is so ordered, that we may retrench every thing that is miraculous, without making any alteration in the action or character of the human personages. Thus in the instance of *Æneas* and *Turnus*, though *Jupiter* favours *Æneas*, yet *Æneas* is painted in stronger colours of fortitude, he appears superiour, as a man unassisted, and able to conquer *Turnus*; and consequently the favour of *Jupiter* makes no alteration in the action or character of *Æneas*.

There is likewise a wide difference between the assistance of a man and of a God: the actions of men belong only to the performers of those actions: but when a Deity assists us by inspiring us with strength and courage, the actions we perform are really our own, and the more he favours us, the more glory he gives us: so that the assistance of man eclipses, but the assistance of a God exalts, our glory. Thus, for instance, when *Achilles* is pursuing *Hector*, he charges the Greeks to keep off from *Hector*, their assistance might lessen his glory: but when *Pallas* offers her assistance, he immediately embraces it as an honour, and boasts of it as such to *Hector*. I have been large upon this objection, because the reader ought to carry it in his memory through the whole poem, and apply it to every action, in which any share is ascribed to any Deity. See *Bossu* more at large concerning this objection. P.

So guide me, Goddess! so propitious shine
 On me, my consort, and my royal line!
 A yearling bullock to thy name shall smoke, 490
 Untam'd, unconscious of the galling yoke,
 With ample forehead, and yet tender horns,
 Whose budding honours ductile gold adorns.

Submissive thus the hoary sire preferr'd
 His holy vow: the fav'ring Goddess heard. 495

Then slowly rising, o'er the sandy space
 Precedes the father, follow'd by his race,
 (A long procession) timely marching home
 In comely order to the regal dome.

There when arriv'd, on thrones around him
 plac'd, 500
 His sons and grandsons the wide circle grac'd.

Ver. 488.] The form of an abrupt address should have been preserved, as in his author, in some such manner as this:

But, Goddess! with propitious aspect shine—.

Ver. 493.] Better, perhaps, as attempting to represent the specific expressions of the Greek Poet, thus:

*With ample forehead grac'd; whose sprouting horns
 A radiant ring of ductile gold adorns.*

Ver. 495.] This rhyme is just indeed according to the prevalent pronunciation of the word *heard*; but that pronunciation I deem highly improper, not only as differing without reason from that of the verb in it's simplest state—*bear*, but as destroying a commodious and necessary distinction between this and another word of a very different acceptation: I mean *berd*. These remarks may appear trifles to some readers, but without a due observance of these trifles, it were absurd and vain to expect either propriety or perspicuity of poetical composition.

To these the hospitable sage, in sign
 Of social welcome, mix'd the racy wine,
 (Late from the mellowing cask restor'd to light,
 By ten long years refin'd, and rosy-bright.) 505
 To Pallas high the foaming bowl he crown'd,
 And sprinkled large libations on the ground.
 Each drinks a full oblivion of his cares,
 And to the gifts of balmy sleep repairs.
 Deep in a rich alcove the prince was laid, 510
 And slept beneath the pompous colonade;
 Fast by his side Pisistratus lay spread,
 (In age his equal) on a splendid bed:
 But in an inner court, securely clos'd,
 The rev'rend Nestor and his queen repos'd. 515
 When now Aurora, daughter of the dawn,
 With rosy lustre purpled o'er the lawn;

Ver. 505.] As this phrase *rosy-bright* is unauthorised by the original, and calculated merely for the rhiming conveniences of our translator, the reader, perhaps, will endure the proposal of a substitution, as follows:

Now from the mellowing cask restor'd to *day*;

Full ten long years *the juice* refining lay.

Ver. 511.] A majestic verse. Thus in *fourth Essay on Man*; verse 304.

And haunt their slumbers in the *pompous* shade:
 the whole of which passage is intended as a specific satire of *the Duke of Marlborough*, intermingled with very few circumstances indeed of general application.

The translation of the verses, now before us, is uncommonly beautiful and happy.

Ver. 516.] A good and accurate couplet may be framed from the rhymes of Ogilby:

The old man early rose, walk'd forth, and sat
 On polish'd stone before his palace gate :
 With unguents smooth the lucid marble shone,
 Where ancient Neleus sat, a rustick throne ; 521
 But he descending to th' infernal shade,
 Sage Nestor fill'd it, and the scepter sway'd.
 His sons around him mild obeisance pay,
 And duteous take the orders of the day. 525

*Now had Aurora, daughter of the dawn,
 The bars of day with rosy fingers drawn.*

Ver. 518. — — — — — *And sat On polish'd stone before his palace gate.*] We have here an ancient custom recorded by the Poet; a King places himself before the gate of his palace upon a seat of marble, worn smooth by long use, says Eustathius, or perhaps smoothed exquisitely by the hand of the workman. What I would chiefly observe is, that they placed themselves thus in publick for the dispatch of justice: we read in the scripture of *judges sitting in the gate*: and that this procedure of Nestor was for that purpose, is probable from the expression, *He sat in the seat where Neleus* [*μήνωρ*, or *Consiliarius*,] *used to sit*, (which seems to express his wisdom in the discharge of justice.) Nestor is also described as bearing his scepter in his hand, which was never used but upon some act of regality, in the dispatch of justice, or other solemn occasions. Perhaps, says Dacier, these seats or thrones might be consecrated with oil, to draw a reverence to the seats of justice as by an act of religion; but I rather judge (adds she) that no more is meant than to express the shining of these thrones, they being undoubtedly made of marble. P.

I dislike this open vowel, and the superfluous word, *Thus?*

The senior rose alert, walkt forth — :
 and the rhymes are those of Ogilby :

But Nestor rose, and down before his gate,
 On Neleus throne of polish'd marble sate.

Ver. 525.] A verse interpolated by the translator, but in full harmony with the scope and spirit of his author.

First Echephron and Stratius quit their bed ;
 Then Perseus, Aretus, and Thrasymed ;
 The last Pisistratus arose from rest :
 They came, and near him plac'd the stranger-guest.
 To these the senior thus declar'd his will : 530
 My sons ! the dictates of your fire fulfil.
 To Pallas, first of Gods, prepare the feast,
 Who grac'd our rites, a more than mortal guest.
 Let one, dispatchful, bid some swain to lead
 A well-fed bullock from the grassy-mead ; 535
 One seek the harbour where the vessels moor,
 And bring thy friends, Telemachus ! ashore,
 (Leave only two the galley to attend)
 Another to Laerceus must we send,

Ver. 527.] His bad accent came from Chapman. Had he made his original his guide, he would have given the verse thus :
 Perseus, *Aretus* then, and Thrasymed.

Ver. 528. *Pisistratus*.] Would I indulge my fancy in a conjecture, I might suppose that the famous tyrant Pisistratus was descended, or borrowed his name from this son of Nestor. Herodotus informs us, as Eustathius observes, that all the Pisistrati were originally Pyliaus. If this be true, we have a very strong evidence that Homer is not all fiction, but that he celebrates the great men of those ages with reality, and only embellishes the true story with the ornaments of poetry. P.

Ver. 532.] These rhymes, often censured before, are employed also by Ogilby :

Pallas let's now atone, since she our *feast*
 In publick *grac'd*, as an invited *guest*.

Ver. 536.] These rhymes also will not pass an accurate examiner. Thus ?

One *from* the harbour, where the vessels *ride*,
 Our noble *stranger's* comrades *hither* guide.

Artist divine, whose skilful hands infold 540
 The victim's horn with circumfusile gold.
 The rest may here the pious duty share,
 And bid the handmaids for the feast prepare,
 The seats to range, the fragrant wood to bring,
 And limpid waters from the living spring. 545
 He said, and busy each his care bestow'd;
 Already at the gates the bullock low'd,
 Already came the Ithacensian crew,
 The dext'rous smith the tools already drew:
 His pond'rous hammer, and his anvil found, 550
 And the strong tongs to turn the metal round.

Ver. 540. *Laercean*—*Artist divine, &c.*] The author of the Parallel quotes this passage to prove that Homer was ignorant of the mechanick arts: we have here, says he, a gilder with his anvil and hammer; but what occasion has he for an anvil and hammer in the art of a gilder? Boileau has excellently vindicated Homer from this objection, in his reflections upon Longinus; this gilder was a gold-beater: Nestor, we see, furnished the gold, and he beat it into leaves, so that he had occasion to make use of his anvil and hammer; the anvil was portable, because the work was not laborious. Our modern travellers assure us, that it is at this day the practice in the eastern regions, as in Persia, &c. for the artists in metals to carry about with them the whole implements of trade, to the house of the persons where they find employment; it is therefore a full vindication of Homer, to observe that the gold this artist used in gilding, was nothing but gold beat into fine leaves. P.

Thus Chapman below:

Then th' old knight Nestor gave the smith the gold,
 With which he strait did both the hornes *infold*.

Nor was Minerva absent from the rite,
 She view'd her honours, and enjoy'd the sight.
 With rev'rend hand the King presents the gold,
 Which round th' intorted horns the gilder roll'd;
 Sowrought, as Pallas might with pride behold. 556
 Young Aretus from forth his bridal bow'r
 Brought the full laver, o'er their hands to pour,
 And canisters of consecrated flour.
 Stratius and Echephron the victim led; 560
 The ax was held by warlike Thrasymed,

Ver. 552. *Nor was Minerva absent* —] It may be asked in what sense Minerva can be said to come to the sacrifice? Eustathius answers, that the ancients finding the inclinations of men to be bent incontinently upon pleasures, to oblige them to use them moderately, distinguished times, ordained sacrifices, and representing the Gods in the forms of men, brought them to use those pleasures with discretion; they taught them that the Gods came down to their libations and sacrifices, to induce them to govern their conversation with reverence and modesty: thus Jupiter and the other Gods in the Iliad, and Neptune in the Odyssey, are said to feast with the Ethiopians.

If I might be pardoned a conjecture, I would suppose, that Minerva may in another sense be said to come to the sacrifice; I mean by her image or statue: and what may seem to confirm this opinion, is what Diodorus relates in his third book concerning the abovementioned Æthiopians; they carried about the statues of Jupiter and the other Gods twelve days, during which time the Gods were said to be gone to the Æthiopians: and if the Gods may be said to come to the Æthiopians by their statues, why may not the same be said of Minerva, from the introduction of her statue among the Pylians? So that the appearance of the Goddess may possibly mean the appearance of her statue. P.

Ver. 560. *Stratius and Echephron, &c.*] Nestor here makes use only of the ministry of his sons; the reason of it is, because it was reckoned honourable to serve in the performance of sacrifice,

In act to strike : before him Perseus stood,
 The vase extending to receive the blood.
 The king himself initiates to the pow'r ;
 Scatters with quiv'ring hand the sacred flour, 565
 And the stream sprinkles : from the curling brows
 The hair collected in the fire he throws.
 Soon as due vows on ev'ry part were paid,
 And sacred wheat upon the victim laid,
 Strong Thrasymed discharg'd the speeding blow 570
 Full on his neck, and cut the nerves in two.
 Down sunk the heavy beast : the females round,
 Maids, wives, and matrons, mix a shrilling sound.

this being in some sense an attending upon the Gods : or because it was the practice of those ages for great persons to do those offices with their own hands, which in the latter have been performed by servants.

Eustathius reports a saying of Antigonus, who observing his son behaving himself imperiously to his subjects, " Know'st thou " not, says he, that royalty itself is but illustrious servitude ! " An intimation that he himself was but a servant of the publick, and therefore should use his servants with moderation.

But the true reason of Nestor's assisting in the sacrifice is, because kings anciently had the inspection of religion, and priesthood was joined to royalty, according to that of Virgil,

" Rex Anius, rex idem hominum Phœbique sacerdos." P.

Ver. 570.] These rhymes appear exceptionable to my judgment. I shall submit a substitution to the criticism of the reader :

Strong Thrasymed *a* blow discharg'd *amain*

Full on his neck, and cut the nerves in *twain* :

which I since discover to be the rhymes of Ogilby.

Ver. 573. *Maids, wives, and matrons, mix a shrilling sound.*] I have kept the meaning of the word in the original, which signifies prayers made with loud cries, ὀλόλυξαι. Ὀλολύγη, says Hesychius, is, φωνὴ γυναικῶν ἢν ποιῶνται ἐν τοῖς ἱεροῖς εὐχόμεναι, *the voice of*

Nor scorn'd the queen the holy choir to join,
 (The first-born she, of old Clymenus' line ; 575
 In youth by Nestor lov'd, of spotless fame,
 And lov'd in age, Eurydice her name.)
 From earth they rear him, struggling now with
 death ;

And Nestor's youngest stops the vents of breath.
 The soul for ever flies : on all sides round 580
 Streams the black blood, and smokes upon the
 ground.

women, which they make at sacrifices in their prayers. But there is still something in it more to the present purpose ; the Scholiast upon Æschylus remarks that this word is not used properly but when applied to the prayers offered to Minerva, for Minerva is the only Goddess to whom prayers are made with loud cries, she being the Goddess of war ; to other Deities they offer prayer with thanksgiving ; καὶ γὰρ μόνη τῇ Ἀθηνᾷ δαίμονι ἔση πολεμικῇ ὀλολύξαι, τοῖς δ' ἄλλοις Θεοῖς παιωνίξαι.

Thus also in the sixth book of the Iliad, ver. 301.

Αἶ δ' ὀλολυγῇ πᾶσαι Ἀθήνη χεῖρας ἄνεσχον.

They fill the dome with supplicating cries.

And in the present passage in the Odyssey,

— — — — — αἶ δ' ὀλόλυξαν

Θυσιατέρες τε, υιοί τε, &c.

Dacier.

P.

Ver. 575.] It is not possible, that any translator, who consulted the language of Homer himself, could ever endure such a pronounciation of this word. A tolerable remedy may be found in transposition :

The first-born she, of Clymenus' old line.

Ver. 580.] Or literally thus ; without any intermixture of unauthorised thoughts :

The vital spirit left the joints, and round

The purple current floated o'er the ground.

The beast they then divide, and disunite
 The ribs and limbs, observant of the rite :
 On these, in double cawls involv'd with art,
 The choicest morsels lay from ev'ry part. 585
 The sacred sage before his altar stands,
 Turns the burnt-off'ring with his holy hands,
 And pours the wine, and bids the flames aspire :
 The youth with instruments surround the fire.
 The thighs now sacrific'd, and entrails drest, 590
 Th' assistants part, transfix, and broil the rest.
 While these officious tend the rites divine,
 The last fair branch of the Nestorian line,
 Sweet Polycaeste, took the pleasing toil 594
 To bathe the prince, and pour the fragrant oil.

Ver. 594. *Sweet Polycaeste, took the pleasing toil
 To bathe the Prince, &c.]*

It is very necessary to say something about this practice of women bathing and anointing men; it frequently occurs through the whole *Odyssey*, and is so contrary to the usage of the moderns, as to give offence to modesty; neither is this done by women of inferior quality, but we have here a young princess, bathing, anointing, and cloathing the naked *Telemachus*. *Eustathius* indeed tells us, it was undoubtedly by her father's command: but if it was a piece of immodesty, it does not solve the objection, whoever commanded it. I confess it would be immodest in these ages of the world, and the only excuse that occurs to me is, to say that custom established it. It is in manners, in some degree, as in dress; if a fashion never so indecent prevails, yet no person is ridiculous, because it is fashionable: so in manners, if a practice prevails universally, though not reconcilable to real modesty, yet no person can be said to be immodest who comes into it, because it is agreeable to the custom of the times and countries. P.

But is it necessary to understand any more, than that the lady supplied *Telemachus* with this apparatus, without personal inter-

O'er his fair limbs a flow'ry vest he threw,
 And issu'd, like a God, to mortal view.
 His former seat beside the king he found,
 (His people's father with his peers around)
 All plac'd at ease the holy banquet join, 600
 And in the dazzling goblet laughs the wine.

The rage of thirst and hunger now suppress,
 The monarch turns him to his royal guest;
 And for the promis'd journey bids prepare
 The smooth-hair'd horses, and the rapid car. 605

ference in the application of them? As we say now, "He *built*" "a house," and mean only, that he employed builders for the purpose. No figure of language more common than this both in ancient and modern writings,

If the reader will compare book vi. verses 210, 216. of the original, he will see an actual proof of the truth of this explanation from Homer himself.

Ver. 596.] Ogilby, with very slight correction, has a good couplet:

*The vest he takes, and, with a godlike grace,
 By ancient Nestor reassumes his place.*

Ver. 600.] The rhymes are bad, but I cannot promise a couplet, that will win the acceptance of the reader:

*All in the genial banquet cheer their souls;
 Th' attendants wine dispense in golden bowls.*

Ver. 604.] Our translator follows Chapman in neglecting the address of his author. Thus his predecessor:

*Nestor his sonnes bad fetch his high-man'd horse,
 And them in chariot joyne, to runne the course
 The prince resolv'd.*

But the form of the original, and greater fidelity, with correcter rhymes, might have easily been preserved:

*The rage of thirst and hunger now suppress,
 The reverend monarch thus his sons address:
 My smooth-hair'd horses yoke without delay,
 To bear our stranger on his destin'd way.*

Observant of his word ; the word scarce spoke,
 The sons obey, and join them to the yoke.
 Then bread and wine a ready handmaid brings,
 And presents, such as suit the state of kings.
 The glitt'ring seat Telemachus ascends ; 610
 His faithful guide Pisistratus attends ;
 With hasty hand the ruling reins he drew :
 He lash'd the coursers, and the coursers flew.
 Beneath the bounding yoke alike they held
 Their equal pace, and smok'd along the field. 615
 The tow'rs of Pylos sink, its views decay,
 Fields after fields fly back, 'till close of day :
 Then sunk the sun, and darken'd all the way. }
 To Pheræ now, Diocleus' stately seat,
 (Of Alpheus' race) the weary youths retreat. 620
 His house affords the hospitable rite,
 And pleas'd they sleep (the blessing of the night.)

Ver. 609.] Our translator misrepresents his author, who may be simply and truly reported thus :

And viands, suited to the taste of kings.

Ver. 614.] The sense of these *five* verses might be comprehended with advantage in a triplet :

Now the high Pylian towers elude the sight :

Their course they hold, 'till Sol withdraws his light,

And the dim roads involves the veil of night.

Ver. 617.] Thus Chapman :

Both holding yoke, and shooke it all the *day* ;

But now the sunne set, darkning every *way* :

which are Ogilby's rhymes also.

Ver. 621.] To avoid a recurrence of rhymes, similar to those of the proposed correction in the preceding note, I would thus adjust the place before us :

But when Aurora, daughter of the dawn,
 With rosy lustre purpled o'er the lawn;
 Again they mount, their journey to renew, 625
 And from the sounding portico they flew.
 Along the waving fields their way they hold,
 The fields receding as their chariot roll'd:
 Then slowly sunk the ruddy globe of light,
 And o'er the shaded landscape rush'd the night. 630

Beneath that hospitable roof repos'd;
 And the day's toils a social banquet clos'd.

Our translator had his eye on Chapman:

— — — — — slept all that *night*;
 Who gave them each due *hospitable rite*.

Ver. 623.] This couplet occurred above, ver. 516, and I wonder, that our translator, who is not scrupulous of his own invention on most occasions, should not have studied a variety on this.

But, when the rosy-finger'd morn again
 Shed her new lustres o'er the sparkling plain —.

Ver. 629.] Chapman's couplet is easily rectified to excellence:
 Their journey ended, as the sun went down,
 And o'er the ways the shades of night were thrown.

Editor.

I shall lay together what I have further to observe on the conclusion of this book: it is remarkable that the Poet does not amuse himself in describing the present Telemachus received from Nestor, or the provisions for the journey, or even the journey itself at large; he dispatches the whole in a few lines very judiciously; he carries his hero directly to Menelaus, who is to furnish many incidents that contribute to the design of the poem, and passes over other matters as unnecessary.

We have likewise a piece of poetical geography, and learn that it is exactly two days journey from Pyle to Lacedæmon.

This book takes up three days; the first is spent in the inquiries Telemachus makes of Nestor concerning Ulysses; the two last in

the morning sacrifice at Pylos, and in the journey of Telemachus to Lacedæmon; so that five days have now passed since the opening of the poem. I have said nothing about the sacrifice, though it be the most exact description of the sacrifices, as practised by the ancients, perhaps extant in any author; I refer to the observations upon the first book of the Iliad.

I would here remark that the three first books are written with the utmost simplicity, there has been no room for such exalted strokes of poetry as are to be found in the Iliad, or in the future parts of the Odyssey: but this is not owing to the decay of genius in Homer, as some Criticks have affirmed, (who look upon the Odyssey as bearing marks of his declining years) but to the nature of the subject. The characters of Achilles and Ulysses are both very great, but very different. The Iliad consists of battles and a continual commotion; the Odyssey in patience and wisdom: and consequently the style of the two poems must be as different as the characters of the two heroes. A noble fountain of poetry opens in the next book, and flows with an uninterrupted course almost through the whole Odyssey.

P.

the morning, I have said nothing about the fact, though it is the most exact description of the fact, as far as the ancient, perhaps, except in any author; I refer to the object upon the first book of the Iliad.

I would here remark that the three first books are written with the utmost simplicity, there has been no room for such exalted strokes of poetry as are to be found in the Iliad, or in the future parts of the Odyssey; but this is not owing to the decay of genius in Homer, as some Critics have affirmed (who look upon the Odyssey as bearing marks of his declining years) but to the nature of the subject. The characters of Achilles and Ulysses are both very great, but very different. The Iliad consists of battles and a continual comparison; the Odyssey in patience and wisdom; and consequently the style of the two poems must be as different as the characters of the two heroes. A noble fountain of poetry opens in the next book, and flows with an uninterrupted course almost through the whole Odyssey.

ODYSSEY.

I have said nothing about the fact, though it is the most exact description of the fact, as far as the ancient, perhaps, except in any author; I refer to the object upon the first book of the Iliad.

I would here remark that the three first books are written with the utmost simplicity, there has been no room for such exalted strokes of poetry as are to be found in the Iliad, or in the future parts of the Odyssey; but this is not owing to the decay of genius in Homer, as some Critics have affirmed (who look upon the Odyssey as bearing marks of his declining years) but to the nature of the subject. The characters of Achilles and Ulysses are both very great, but very different. The Iliad consists of battles and a continual comparison; the Odyssey in patience and wisdom; and consequently the style of the two poems must be as different as the characters of the two heroes. A noble fountain of poetry opens in the next book, and flows with an uninterrupted course almost through the whole Odyssey.

THE
FOURTH BOOK
OF THE
ODYSSEY.

THE ARGUMENT

FOURTH BOOK

ODYSSEY.

THE ARGUMENT.

NOTE PRELIMINARY.

The Conference with Menelaus.

THEMACHUS, with Pisistratus arriving at Sparta, is hospitably received by Menelaus, to whom he relates the cause of his coming, and learns from him many particulars of what befel the Greeks since the destruction of Troy. He dwells more at large upon the prophecies of Proteus to him in his return, from which he acquaints Telemachus, that Ulysses is detained in the island of Calypso.

In the meantime the Suitors consult to destroy Telemachus in his voyage home. Penelope is apprized of this, but comforted in a dream by Pallas, in the shape of her sister Iphima. P.

NOTE PRELIMINARY.

ARISTOTLE in his Poeticks reports, that certain ancient Criticks reproached Homer for an indecency in making Telemachus take his abode with Menelaus, and not with his own grandfather Icarius: this Monsieur Dacier sufficiently answers, by shewing that Icarius had settled himself in Acarnania, and not in Lacedæmon. P.

THE
FOURTH BOOK
OF THE
ODYSSEY.

AND now proud Sparta with their wheels
 refounds,
Sparta whose walls a range of hills furrounds :
At the fair dome the rapid labour ends ;
Where fat Atrides 'midst his bridal friends,
With double vows invoking Hymen's pow'r, s
To bless his sons and daughters nuptial hour.

N O T E S.

Ver. 5. — *invoking Hymen's pow'r.*] Athenæus has been very severe upon this passage, as Eustathius observes, and Dacier from Eustathius.

Aristarchus, says Athenæus, misguides us, the words τὸν δ' εὖρος δαιμόνα led him into an error ; whereas the marriage is completed, the wedded couple gone away from Menelaus, and he and Helen at Lacedæmon. The five verses, continues he, (the fifteenth to the twentieth inclusively in the Greek) are taken from

That day, to great Achilles' son resign'd,
Hermione, the fairest of her kind,

the eighteenth book of the Iliad, and inserted very improperly in this place by Aristarchus. Athenæus gives several reasons for his opinion, as that musick and dancing were very contrary to the severe manners of the Lacedæmonians; besides the dance was a Cretan dance, how then could it be practised among the Spartans? The Poet mentions neither the name of the Bard, nor one word of the subject of the songs: neither can the words *μολπῆς ἐξάρχοντες* be applied at all to the dancers, but the musicians; and lastly, it is not to be imagined that Telemachus and Pisistratus should be so unpolite, as not to be at all affected with the musick, had there been any, and yet break out into such wonder at the sight of the beauty of the palace of Menelaus. Aristarchus, adds he, thought the description of the wedding of the son and daughter of a king was too meanly and concisely described, and therefore made this addition.

But it is easy to refute Athenæus, and vindicate Aristarchus. Athenæus understood *πέμπε* and *ἡγεῖο* in the wrong tense, they are of the imperfect, *he was sending, or about to send, and not had sent, &c.* If the marriage had been absolutely finished, why should Minerva absent herself from Menelaus, when the celebration of the nuptials is the only reason of the absence of that Goddess? And as for musick and dancing being contrary to the severe manners of the Lacedæmonians, this is all conjecture: Menelaus lived more than three hundred years before Lycurgus; and because such diversions were forbid in Sparta in the days of Lycurgus, must it follow that they were not used in those of Menelaus? And should it be granted that musick and dancing were not used in his times, might he not relax a little from the severity of his times, upon such an occasion of joy as the marriage of a son and daughter? I am sure these diversions are not more contrary to the severity of the Spartans, than the magnificence of the palace of Menelaus was to their simplicity. “But he does not name the Bard, or the subject of his songs.” But is this a reason why the verses are spurious? We should rather admire the judgment of the Poet, who having so fair an opportunity to describe these nuptials, yet rejects the temptation, dismisses the whole in a few lines, and follows where his subject leads him. The objection about the dance

Was sent to crown the long protracted joy,
 Espous'd before the final doom of Troy: 10
 With steeds and gilded cars, a gorgeous train
 Attend the nymph to Phthia's distant reign.
 Meanwhile at home, to Megapenthes' bed
 The virgin-choir Alector's daughter led.
 Brave Megapenthes, from a stol'n amour 15
 To great Atrides' age his hand-maid bore:
 To Helen's bed the Gods alone assign
 Hermione, t' extend the regal line;

being Cretan is not more valid: Menelaus (as we may learn from the preceding book) had been in Crete, and might bring it thence to Lacedæmon. And as for the Criticism upon ἐξάρχοντες, it is but a fallacy; Casaubon has shewn beyond contradiction, that ἐξάρχειν is applied indifferently to all those who give example to others; and consequently may be applied to dancers as well as musicians. It may be further added, that although it should be allowed that the word ἐξάρχειν is only properly applied to musick, yet in this place the word would not be improperly applied to dancers; for the dancers, without usurping upon the province of the singer, might μολπῆς ἐξάρχειν or chuse those songs, to which they desired to dance, as is the usage at this day.

Diodorus is of opinion, that the whole twelve lines after the second to the fifteenth are not genuine; but what has been said of Athenæus, may be applied to Diodorus. P.

Ver. 11.] The rhymes were probably borrowed from Ogilby:

With horse, with chariots, and a *stately train*
 To Pyrrhus, where in Phthya he did *reign*.

Ver. 18.] This elision cannot be admitted. As our translator has already specified the name, a repetition of it seems unnecessary; and we might substitute, as follows:

One daughter, to sustain the regal line.

On whom a radiant pomp of graces wait,
 Resembling Venus in attractive state. 20

While this gay friendly troop the king furround,
 With festival and mirth the roofs resound :

A Bard amid the joyous circle sings
 High airs, attemper'd to the vocal strings ;
 Whilst warbling to the varied strain, advance 25

Two sprightly youths to form the bounding dance.

'Twas then, that issuing thro' the palace gate
 The splendid car roll'd slow in regal state :

On the bright eminence young Nestor shone,
 And fast beside him great Ulysses' son : 30

Grave Eteoneus saw the pomp appear,
 And speeding, thus address'd the royal ear.

Ver. 19.] Here our translator, which is Fenton, commences his recurrence to his favourite Milton, *Par. Lost*, viii. 61.

With Goddess-like demeanour forth she went,
 Not unattended, for on her as queen
A pomp of winning graces waited still.

Ver. 22.] This circumstance is not from Homer, but from Dacier : “ *Le palais retentissoit de cris de joie mêlés avec le son des instrumens.*”

Ver. 24.] *Paradise Lost*, vii. 597.

All sounds on fret by string or golden wire
Temper'd soft tunings, intermix'd with voice
 Choral or unison.

Ver. 25.] The rhymes seem to have been stricken out from Chapman, who gives a more complete display of his original :

— — — — Amongst whom likewise *danc't*
 Two ; who in that dumbe motion *advanc't*,
 Would prompt the singer, what to sing and play.

Two youths approach, whose semblant features
prove

Their blood devolving from the source of Jove.
Is due reception deign'd, or must they bend 35
Their doubtful course to seek a distant friend?

Insensate! (with a sigh the king replies)
Too long, mis-judging, have I thought thee wise:
But sure relentless folly steels thy breast,
Obdurate to reject the stranger-guest; 40
To those dear hospitable rites a foe,
Which in my wand'rings oft' reliev'd my woe:
Fed by the bounty of another's board,
'Till pitying Jove my native realm restor'd—
Straight be the couriers from the car releas'd, 45
Conduct the youths to grace the genial feast.

The Seneschal rebuk'd in haste withdrew;
With equal haste a menial train pursue:

Ver. 37. *Menelaus blames Eteoneus.*] This is the first appearance of Menelaus; and surely nothing can more reconcile him to the favour of the spectators, than those amiable colours in which the Poet paints him. There is an overflow of humanity and gratitude in his expressions, like that of Dido in Virgil,

“Non ignara mali miseris succurrere disco.”

They contain a fine piece of morality, and teach that those men are more tender-hearted and humane who have felt the reverse of fortune, than those who have only lived in a condition of prosperity. P.

Insensate also is a word of Milton's. But our translator should have written, moreover, as follows:

Insensate! *much disturb'd* the king replies.

Ver. 47.] *Paradise Lost*, ix. 38.

— — — — — then marshal'd feast

Serv'd up in hall with sewers, and *seneshals*.

Part led the courfers, from the car enlarg'd,
 Each to a crib with choicest grain furcharg'd ; 50
 Part in a portico, profusely grac'd
 With rich magnificence, the chariot plac'd :
 Then to the dome the friendly pair invite,
 Who eye the dazzling roofs with vast delight ;
 Resplendent as the blaze of summer-noon, 55
 Or the pale radiance of the midnight moon.
 From room to room their eager view they bend ;
 Thence to the bath, a beauteous pile, descend ;
 Where a bright damsel-train attends the guests
 With liquid odours, and embroider'd vests. 60
 Refresh'd, they wait them to the bow'r of state,
 Where circled with his peers Atrides sat :
 Thron'd next the king, a fair attendant brings
 The purest product of the crystal springs ;
 High on a massy vase of silver mold, 65
 The burnish'd laver flames with solid gold :
 In solid gold the purple vintage flows,
 And on the board a second banquet rose.
 When thus the king with hospitable port :—
 Accept this welcome to the Spartan court ; 70

Ver. 56.] I should prefer,

Or the *pure* radiance —.

Ver. 63.] This passage is very finely translated, and in the best stile of Pope himself. The reader may compare a different representation of it, where the original is the same, by the same artist, Fenton, book i. verse 179.

The waste of nature let the feast repair,
 Then your high lineage and your names declare :
 Say from what scepter'd ancestry ye claim,
 Recorded eminent in deathless fame ?
 For vulgar parents cannot stamp their race 75
 With signatures of such majestick grace.

Ceasing, benevolent he straight assigns
 The royal portion of the choicest chine
 To each accepted friend : with grateful haste
 They share the honours of the rich repast. 80
 Suffic'd, soft-whispering thus to Nestor's son,
 His head reclin'd, young Ithacus begun.

View'ft thou unmov'd, O ever-honour'd most !
 These prodigies of art, and wond'rous cost !
 Above, beneath, around the palace shines 85
 The sumless treasure of exhausted mines :
 The spoils of elephants the roofs inlay,
 And studded amber darts a golden ray :

Ver. 80.] The following verse will accommodate the rhyme,
 and, in some measure, the original:

Th' illustrious youths the proffer'd viands taste.

Ver. 81. *Soft-whispering thus to Nestor's son.*] This may be
 thought a circumstance of no importance, and very trivial in
 Telemachus; but it shews his address and decency: he whispers,
 to avoid the appearance of a flatterer, or to conceal his own in-
 experience, in shewing too much surprise at the magnificence of
 the palace of Menelaus. *Eustathius.* P.

Ver. 86.] *Paradise Lost, viii. 36.*

— such a *sumless* journey brought
 Of incorporeal speed,

Such, and not nobler, in the realms above
My wonder dictates is the dome of Jove. 90

The monarch took the word, and grave reply'd.
Presumptuous are the vaunts, and vain the pride

Ver. 91. *The monarch took the word, &c.*] The ancients, says Eustathius, observe the prudence of Menelaus, in his reply to Telemachus; and the prudence of Telemachus in his behaviour to Menelaus: Menelaus denies not his riches and magnificence; but to take off the envy which they might attract, he throws the calamities he has undergone into the contrary scale, and balances his felicity with his misfortunes: and Telemachus coming into the palace at the time of an entertainment, chuses to satisfy his curiosity rather than his appetite. Plutarch, I confess, condemns Telemachus of inexperience; who when he saw the palace of Nestor furnished only with things useful to life, as beds, tables, &c. is seized with no admiration; but the superfluities of Menelaus, his ivory, amber and gold, &c. carry him into transports: whereas a Socrates or a Diogenes would have exclaimed, What heaps of vanities have I beheld! It is true, such a judgment might become philosophers; but who, as Dacier observes, can think the character of a Socrates or a Diogenes suitable to young Telemachus? What is decent in a prince, and a young man, would ill become the gravity and wisdom of a philosopher. P.

This representation of his author to verse 97 is inaccurate and unfaithful. The following attempt is literal:

The prince with amber locks o'erheard his words,
And in swift accents thus the youths address:
Dear sons, no mortal should contend with Jove:
His domes and wealth defy decays and death.
Some mortal may, perchance, with me contend
In wealth, or not; for suff'ring, wand'ring, much,
In ships I brought it after seven long years.

Or in rhymes as follows:

As thus th' admiring stranger whispers near,
His eager accents reach the monarch's ear:
What mortal, dearest youths! with Jove shall vie?
His sumptuous domes decays and death defy.

Of man, who dares in pomp with Jove contest,
 Unchang'd, immortal, and supremely blest!
 With all my affluence when my woes are weigh'd,
 Envy will own, the purchase dearly paid. 96
 For eight flow-circling years by tempest tost,
 From Cyprus to the far Phœnician coast,
 (Sidon the capital) I stretch'd my toil
 Thro' regions fatten'd with the flows of Nile. 100
 Next, Æthiopia's utmost bound explore,
 And the parch'd borders of th' Arabian shore:

Some prince, perchance, may rival all my state,

The sad memorials of a hapless fate!

Thro' seven long years what seas and dangers past,

What lands, to Sparta saw them brought at last!

Ver. 97.] Thus Ogilby:

— — — — — eight years *tost*

Through worlds of miseries from coast to coast.

Ver. 100. *Thro' regions fatten'd with the flows of Nile.*

Next, Æthiopia, &c.]

The words are in the original Αἰγυπλίως ἐπαλήθεις, others read them Αἰγυπλίως ἐπ' ἀληθείς, from their veracity in oracles, for which they were very famous; and indeed the word ἐπαλήθεις is not necessary, it being used in the very same sentence, though it must be confessed such repetitions are frequent in Homer. There is also a different reading of the word ἐρέμους; some have it ἐρέμους, or *blacks*; others, Σιδωνίως Ἀράβας τε; but the common reading is thought the best. The Erembi are the Arabian Troglodytes. Strabo informs us, that in former ages the bounds of the Æthiopians lay near to Thebes in Ægypt, so that Menelaus travelling to Thebes, might with ease visit the Æthiopians. Others have without any foundation imagined that he passed the streights of Gibraltar, and sailed to the Indies. Sidon is the capital of the Phœnicians. *Eustathius.* P.

Then warp my voyage on the southern gales,
 O'er the warm Libyan wave to spread my sails :
 That happy clime ! where each revolving year 105
 The teeming ewes a triple offspring bear ;
 And two fair crescents of translucent-horn
 The brows of all their young increase adorn :
 The shepherd swains with sure abundance blest,
 On the fat flock and rural dainties feast ; 110
 Nor want of herbage makes the dairy fail,
 But every season fills the foaming pail.

Ver. 105. — — — *where each revolving year*

The teeming ewes, &c.]

These sheep, as described by Homer, may be thought the creation of the Poet, and not the production of nature : but Herodotus, says Eustathius, writes, that in Scythia the oxen have no horns through the extremity of the cold : he quotes this very verse, rightly intimating, says Herodotus, that in hot regions the horns of cattle shoot very speedily. Aristotle directly asserts, that in Libya the young ones of horned cattle have horns immediately after they are brought into the world. So that Aristotle and Herodotus vindicate Homer. The Poet adds, that the sheep breed three times in the year ; these words may have a different interpretation, and imply that they breed in three seasons of the year, and not only in the spring, as in other countries ; or that the sheep have at once three lambs ; but the first is the better interpretation. Athenæus upon this passage writes, that there are things in other countries no less strange than what Homer relates of these sheep of Libya. Thus in Lusitania, a country of Spain, now Portugal, there is a wonderful fruitfulness in all cattle, by reason of the excellent temper of the air ; the fruits there never rot, and the roses, violets and asparagus, never fail above three months in the year. *Eustathius.* P.

Ver. 109.] Or thus, because of inaccurate rhymes :

E'en the poor shepherd there with joyful eyes
 Sees rural wealth abundant round him rise,

Whilst heaping unwish'd wealth, I distant roam;
 The best of brothers, at his natal home,
 By the dire fury of a traitress wife, 115
 Ends the sad evening of a stormy life:
 Whence with incessant grief my soul annoy'd,
 These riches are possess'd, but not enjoy'd!
 My wars, the copious theme of ev'ry tongue,
 To you, your fathers have recorded long; 120

Ver. 113.] I cannot more effectually do justice to this fine passage of the version, than by exhibiting to the reader the simple materials, from which it was wrought:

Whilst I, these copious stores collecting, stray'd
 Those climes remote, my brother slaughter'd lay
 By wiles unlook'd-for of his wife accurs'd.

Ver. 114. *The best of brothers, ———
 ——— a traitress wife.*]

Menelaus neither mentions Agamemnon, Clytemnestra, nor Ægyfthus by name; a just indignation and resentment is the occasion of his suppressing the names of Clytemnestra and Ægyfthus. Through the whole Iliad Menelaus is described as a very affectionate brother, and the love he bears Agamemnon is the reason why he passes by his name in silence. We see that he dispatches the whole in one verse and a half; Nestor had told the story pretty largely in the preceding book, and as he was a person less nearly concerned, might speak of it with more ease and better temper than Menelaus; the Poet avoids a needless repetition, and a repetition too of a story universally known to all the Greeks. The death of Agamemnon is distributed into four places in the Odyssey; Nestor, Menelaus, Proteus, and the shade of Agamemnon in the eleventh book, all relate it, and every one very properly. Proteus as a prophet more fully than Nestor and Menelaus, and Agamemnon more fully than them all, as being best acquainted with it. *Eustathius.* P.

Ver. 119. *My wars, the copious theme, &c.*] In the original Menelaus says, *I have destroyed a house, &c.* There is an ambi-

How fav'ring heav'n repaid my glorious toils
 With a sack'd palace, and barbarick spoils.
 Oh! had the Gods so large a boon deny'd,
 And life, the just equivalent, supply'd 124
 To those brave warriors, who with glory fir'd,
 Far from their country in my cause expir'd!

guity in the expression, as Eustathius observes: for it may either signify the *house of Priam*, or his own in Argos; if it be understood of his own, then the meaning is, "I have indeed great wealth, but have purchased it with the loss of my people; I could be content with the third part of it, if I could restore those to life who have perished before Troy." If it be understood of the kingdom of Priam, the regret he shews will still appear the greater. He is enumerating his domestick happiness, and his foreign conquest of Troy; but he throws the destruction of so many brave men who fell before it, in the contrary scale; and it so far outweighs both his wealth and his glory, that they both are joyless to him. Either of these interpretations shew an excellent temper of humanity in Menelaus, who thinks the effusion of blood too dear a price for glory. At the same time the Poet gives an admirable picture of human nature, which is restless in the pursuit of what it miscalls happiness, and when in possession of it, neglects it. But the disquiet of Menelaus arises not from inconstancy of temper, but wisdom; it shews that all happiness is unsatisfactory. P.

Ver. 122.] Our translator had in view a verse of Virgil, *Æn. ii. 504.*

Barbarico postes auro spoliisque superbi:

Spoils of barbaric gold the columns grace;

or rather the passage of Milton, which profited by that verse, *Par. Lost. ii. 4.*

Or where the gorgeous east with richest hand
 Show'rs on her kings *barbaric pearl and gold.*

Ver. 126.] Thus, exactly to his author:

From Argos far, on Trojan plains, expir'd,

Still in short intervals of pleasing woe,
 Regardful of the friendly dues I owe,
 I to the glorious dead, for ever dear!
 Indulge the tribute of a grateful tear. 130
 But oh! Ulysses—deeper than the rest
 That sad idea wounds my anxious breast!
 My heart bleeds fresh with agonizing pain;
 The bowl, and tasteful viands tempt in vain,
 Nor sleep's soft pow'r can close my streaming
 eyes, 135
 When imag'd to my soul his sorrows rise.
 No peril in my cause he ceas'd to prove,
 His labours equal'd only by my love:
 And both alike to bitter fortune born,
 For him, to suffer, and for me to mourn! 140

Ver. 127.] A very noble verse! concentrating most happily the complex ideas of it's original.

Ver. 131. *But oh! Ulysses—&c.*] It is with admirable address that the Poet falls into his subject: it is art, but it seems to be nature: this conduct has a double effect, it takes away all suspicion of flattery, for Menelaus is ignorant that the person with whom he discourses is Telemachus; this gives him a manifest evidence of the love he bears to Ulysses; the young man could not but be pleased with the praise of his father, and with the sincerity of it. It is also observable, that Menelaus builds his friendship for Ulysses upon a noble foundation; I mean the sufferings which Ulysses underwent for his friend: Menelaus ascribes not their affection to any familiarity or intercourse of entertainments, but to a more sincere cause, to the hazards which brave men undertake for a friend. In short, the friendship of Menelaus and Ulysses is the friendship of heroes. *Eustathius.* P.

Ver. 139.] Vicious rhymes! The following substitution is

Whether he wanders on some friendly coast,
 Or glides in Stygian gloom a pensive ghost,
 No fame reveals ; but doubtful of his doom,
 His good old fire with sorrow to the tomb
 Declines his trembling steps ; untimely care 145
 Withers the blooming vigour of his heir ;
 And the chaste partner of his bed and throne,
 Wastes all her widow'd hours in tender moan.

While thus pathetick to the prince he spoke :
 From the brave youth the streaming passion
 broke : 150

Studious to veil the grief, in vain repress,
 His face he shrouded with his purple vest :

proposed, not as faithful to Homer, but as an amendment of the paraphrastical representation of our translator, in the same spirit :

An equal pace our woful fortunes keep ;
 He doom'd to suffer, and myself to weep.

Ver. 143.] The latter part of this line, and the *five* following verses are expanded from little more than *two* of his author, which are as fully expressed in one couplet by Ogilby ; whom I quote with slight corrections :

His *aged* fire, his *prudent* wife, and heir,
 An infant left, *are wasting* in despair.

Our translator might have his eye on Hobbes, who is not much amiss :

Meanwhile, as for a son of life bereft
 Laertes weeps : so does Penelope ;
 Telemachus, whom, young, Ulysses left,
 Spends his best age in pain and misery.

The conscious monarch pierc'd the coy disguise,
 And view'd his filial love with vast surprise :
 Dubious to press the tender theme, or wait 155
 To hear the youth enquire his father's fate.

In this suspense bright Helen grac'd the room;
 Before her breath'd a gale of rich perfume,

Ver. 154.] The phrase *with vast surprise* is a most miserable expletive indeed, and totally unauthorized by his author. Thus? more conformably to the scope of the original:

The conscious monarch *through* the coy disguise
 Saw sorrow's dew-drops glist'ning in his eyes.

Ver. 157. — — — — *bright Helen grac'd the room.*] Menelaus conjectured that the person he had entertained was the son of Ulysses, from the tears he shed at the name of his father, and from the resemblance there was between Ulysses and Telemachus; it might therefore have been expected that Menelaus should immediately have acknowledged Telemachus, and not delayed a full discovery one moment, out of regard to his absent friend; but Menelaus defers it upon a two-fold account, to give some time to Telemachus to indulge his sorrow for his father, and recover himself from it, and also to avoid the repetition of a discovery upon the appearance of Helen, who would be curious to know the condition of the strangers.

It may be necessary to say something concerning Helen, that fatal beauty that engaged Greece and Asia in arms; she is drawn in the same colours in the *Odyssey* as in the *Iliad*; it is a vicious character, but the colours are so admirably softened by the art of the Poet, that we pardon her infidelity. Menelaus is an uncommon instance of conjugal affection, he forgives a wife who had been false to him, and receives her into a full degree of favour. But perhaps the reader might have been shocked at it, and prejudiced against Helen as a person that ought to be forgot, or have her name only mentioned to disgrace it: the Poet therefore, to reconcile her to his reader, brings her in as a penitent, condemning her own infidelity in very strong expressions; she shews

So moves, adorn'd with each attractive grace,
 The silver-shafted Goddess of the chace! 160
 The feat of majesty Adraſte brings,
 With art illuſtrious for the pomp of kings:
 To ſpread the pall (beneath the regal chair)
 Of ſoſteſt woof, is bright Alcippe's care.
 A ſilver caniſter divinely wrought, 165
 In her ſoft hands the beauteous Phylo brought:
 To Sparta's queen of old the radiant vaſe
 Alcandra gave, a pledge of royal grace:
 For Polybus her lord, (whoſe ſov'reign ſway
 The wealthy tribes of Pharian Thebes obey) 170
 When to that court Atrides came, careſt
 With vaſt munificence th' imperial gueſt:

true modeſty, when ſhe calls herſelf impudent, and by this conduct
 we are inclined, like Menelaus, to forgive her. P.

Thus his author:

In this ſuſpenſe, the beauteous regal dame
 From her high-vaulted fragrant chamber came.

Ver. 161, &c. *Adraſte, Alcippe, Helen's maids.*] It has been
 obſerved, that Helen has not the ſame attendants in the *Odyssey*
 as ſhe had in the *Iliad*; they perhaps might be Trojans, and con-
 ſequently be left in their own country: or rather, it was an act
 of prudence in Menelaus, not to ſuffer thoſe ſervants about her
 who had been her attendants and confidents in her infidelity.
Euſtathius. P.

Ver. 165.] Thus Chapman, at verſe 179 of our verſion, where
 theſe rhymes are repeated:

Faire gifts; a diſtaffe that of gold was wrought;
 And that rich cabinet that Phylo brought.

Two lavers from the richest ore refin'd,
 With silver tripods, the kind host assign'd;
 And bounteous, from the royal treasure told 175
 Ten equal talents of refulgent gold.

Alcandra, consort of his high command,
 A golden distaff gave to Helen's hand;
 And that rich vase, with living sculpture wrought,
 Which heap'd with wool the beauteous Phylo
 brought: 180

The filken fleece impurpl'd for the loom,
 Rival'd the hyacinth in vernal bloom.
 The sovereign seat then Jove-born Helen press'd,
 And pleasing thus her scepter'd lord address'd.

Who grace our palace now, that friendly
 pair, 185

Speak they their lineage, or their names declare?
 Uncertain of the truth, yet uncontroll'd
 Hear me the bodings of my breast unfold.
 With wonder wrapt, on yonder cheek I trace
 The feature of the Ulyssæan race: 190

Diffus'd o'er each resembling line appear,
 In just similitude, the grace and air

Ver. 173.] Or thus:

Two lavers, *that with silvery radiance glow'd;*
Two costly tripods, the kind host bestow'd.

Ver. 190.] Or thus?

The genuine features of Ulysses' face.

Ver. 192. — — — — *the grace and air*
Of young Telemachus! ————]

Of young Telemachus ! the lovely boy,
 Who blest'd Ulysses with a father's joy,
 What-time the Greeks combin'd their social
 arms,

195

T' avenge the stain of my ill-fated charms !

Just is thy thought, the king assenting cries,
 Methinks Ulysses strikes my wond'ring eyes :
 Full shines the father in the filial frame,
 His port, his features, and his shape the same : 200
 Such quick regards his sparkling eyes bestow ;
 Such wavy ringlets o'er his shoulders flow !

It may seem strange that Helen should at first view recollect the features of Ulysses in Telemachus ; and that Menelaus, who was better acquainted with him, and his constant friend, should not make the same observation. But Athenæus, to reconcile this to probability, says, that women are curious and skilful observers of the likeness of children to parents, for one particular reason, that they may, upon finding any dissimilitude, have the pleasure of hinting at the unchastity of others. P.

Ver. 195.] Thus, with more fidelity :

In my sad cause when Greece assembled came,
 And breath'd destruction on the Trojan name.

Ver. 199.] Dryden, at the parallel passage of Virgil, *Æn.* iii. 635.

His eyes so *sparkled* with a lively flame ;
 Such were his motions, such was all his *frame* ;
 And, ah ! had heaven so pleas'd, his years had been the *same*.

Ver. 201.] Our translator should have endeavoured to preserve the beautiful expression of his author. Thus ?

His sparkling eyes such *vivid glances* throw :

on which *metaphor* I have remarked at large in a note on Virgil's *Georgics*, iii. 219. and at Lucretius, ii. 1046.

And when he heard the long disastrous store
 Of cares, which in my cause Ulysses bore ;
 Dismay'd, heart-wounded with paternal woes, 205
 Above restraint the tide of sorrow rose :
 Cautious to let the gushing grief appear,
 His purple garment veil'd the falling tear.

See there confest, Pisistratus replies,
 The genuine worth of Ithacus the wise ! 210
 Of that heroick fire the youth is sprung,
 But modest awe hath chain'd his tim'rous tongue.
 Thy voice, O king ! with pleas'd attention heard,
 Is like the dictates of a God rever'd.
 With him at Nestor's high command I came, 215
 Whose age I honour with a parent's name.
 By adverse destiny constrain'd to sue
 For counsel and redress, he sues to you.
 Whatever ill the friendless orphan bears,
 Bereav'd of parents in his infant years, 220

Ver. 203.] Or thus, more briefly :

When late he heard my tongue recording tell
 Those dire distresses, which his fire befell,
 Those toils immense, for me ; the gushing tide
 His purple robe essay'd in vain to hide.

Ver. 216.] This line is an unauthorized insertion by the translator.

Ver. 219.] The conclusion of this speech is rambling and inaccurate. I shall attempt a more close and faithful version :

What ills that orphan's hapless house await,
 Where no kind friends support his falling state,
 Those ills Telemachus is doom'd to bear ;
 His sire an exile, and no succour near !

Still must the wrong'd Telemachus sustain,
 If hopeful of your aid, he hopes in vain :
 Affianc'd in your friendly pow'r alone,
 The youth wou'd vindicate the vacant throne.

Is Sparta blest, and these desiring eyes 225
 View my friend's son? (the king exulting cries)
 Son of my friend, by glorious toils approv'd,
 Whose sword was sacred to the man he lov'd :
 Mirrour of constant faith, rever'd, and mourn'd!—
 When Troy was ruin'd, had the chief return'd, 230
 No Greek an equal space had e'er possess'd,
 Of dear affection, in my grateful breast.
 I, to confirm the mutual joys we shar'd,
 For his abode a capital prepar'd ;
 Argos the seat of sovereign rule I chose ; 235
 Fair in the plan the future palace rose,
 Where my Ulysses and his race might reign,
 And portion to his tribes the wide domain.

Ver. 229.] For this couplet of imperfect rhymes I would propose somewhat more congenial to the tenour of the original :

I thought if thundering Jove's protecting hand
 Would safe conduct us to our native land,
 No Greek an equal space had then *possess'd* —.

Dryden, as quoted in Johnson's Dictionary :

Mirrour of ancient faith in early youth.

Ver. 234. *For his abode a capital prepar'd.*] The Poet puts these words in the mouth of Menelaus, to express the sincerity of his friendship to Ulysses ; he intended him all advantage, and no detriment : we must therefore conclude, that Ulysses was still to retain his sovereignty over Ithaca, and only remove to Argos, to live with so sincere a friend as Menelaus. *Eustathius.* P.

To them my vassals had resign'd a foil,
 With teeming plenty to reward their toil. 240
 There with commutual zeal we both had strove
 In acts of dear benevolence, and love:
 Brothers in peace, not rivals in command,
 And death alone dissolv'd the friendly band!
 Some envious pow'r the blissful scene destroys;
 Vanish'd are all the visionary joys: 246
 The soul of friendship to my hope is lost,
 Fated to wander from his natal coast!

He ceas'd; a gust of grief began to rise:
 Fast streams a tide from beauteous Helen's eyes;

Ver. 241.] The proper *participle* is not *strove*, but *striven*.
 Thus?

There converse sweet had charm'd the social day;
 And, unobserv'd, life's evening worn away:

Or,

There our last sun roll'd, unperceiv'd, away.

Ver. 247.] The rhymes are incorrect. Thus?

The rapturous prospect charms these eyes no more:
 Lost the sad mourner to his native shore!

Ver. 249. — — — *a gust of grief began to rise, &c.*] It has been observed through the Iliad, and may be observed through the whole Odyssey, that it was not a disgrace to the greatest heroes to shed tears; and indeed I cannot see why it should be an honour to any man, to be able to divest himself of human nature so far as to appear insensible upon the most affecting occasions. No man is born a Stoick: it is art, not nature; tears are only a shame, when the cause from whence they flow is mean or vicious. Here Menelaus laments a friend, Telemachus a father, Pisistratus a brother: but from what cause arise the tears of Helen? It is to be remembered that Helen is drawn in the softest colours in the Odyssey; the character of the adulteress is lost in that of the penitent: the name of Ulysses throws her into tears, because she

Fast for the fire the filial sorrows flow ; 251
 The weeping monarch swells the mighty woe :
 Thy cheeks, Pisistratus, the tears bedew,
 While pictur'd to thy mind appear'd in view
 Thy martial * brother : on the Phrygian plain 255
 Extended pale, by swarthy Memnon slain !
 But silence soon the son of Nestor broke,
 And melting with fraternal pity spoke.

Frequent, O king, was Nestor wont to raise
 And charm attention with thy copious praise : 260
 To crown thy various gifts, the sage assign'd
 The glory of a firm capacious mind :
 With that superiour attribute controul
 This unavailing impotence of soul.
 Let not your roof with echoing grief resound, 265
 Now for the feast the friendly bowl is crown'd :

is the occasion of all the sufferings of that brave man ; the Poet makes her the first in sorrow, as she is the cause of all their tears. P.

Perhaps, the language of this passage is capable of some improvement, by the following slight touches of correction :

He *ceast* ; the *waves* of grief *begin* to rise :
 Fast stream the sorrows from *fair* Helen's eyes :
 Fast for the fire the filial *currents* flow :
 The weeping monarch swells the tide of woe.

Ver. 265. *Let not your roof with echoing grief resound,
 Now for the feast the friendly bowl is crown'd.]*

It may be asked why sorrow for the dead should be more unseasonable in the evening than the morning ? Eustathius answers, lest others should look upon our evening tears as the effect of wine, and not of love to the dead.

* Antilochus.

But when from dewy shade emerging bright,
 Aurora streaks the sky with orient light,
 Let each deplore his dead : the rites of woe
 Are all, alas ! the living can bestow : 270
 O'er the congenial dust injoin'd to shear
 The graceful curl, and drop the tender tear.
 Then mingling in the mournful pomp with you,
 I'll pay my brother's ghost a warrior's due,

“ Intempestivus venit inter pocula fletus,

“ Nec lacrymas dulci fas est miscere Falerno.”

I fancy there may be a more rational account given of this expression ; the time of feasting was ever looked upon as a time of joy and thanksgiving to the Gods ; it bore a religious veneration among the ancients, and consequently to shed tears when they should express their gratitude to the Gods with joy, was esteemed a profanation. P.

Ver. 267.] Our translator here most grossly misrepresents his author ; following, perhaps, the steps of Chapman and Ogilby, who are alike mistaken. A conformity may be thus effected :

And now, emerging from yon orient skies,

Soon on our wailings would Aurora rise.

To wail the dead I grudge not : rites of woe.

I, in the pomp of sorrow join'd with you,

Will pay my brother's ghost a warrior's due.

Ver. 270.] Dryden, at Æn. xi. 35.

The last respect the living can bestow,

To shield their shadows from contempt below.

Ver. 272.] Thus Ogilby :

Tears we as duties pay, and tresses curl'd ;

and Chapman at the beginning of Iliad xviii.

— — — — — Then tumbl'd round, and tore

His gracious curls.

The original runs thus :

The tear from eye-lids dropp'd, the sever'd hair,

These the poor honours wretched man can give !

And mourn the brave Antilochus, a name 275
 Not unrecorded in the rolls of fame :
 With strength and speed superiour form'd, in fight
 To face the foe, or intercept his flight :
 Too early snatch'd by fate ere known to me !
 I boast a witness of his worth in thee. 280

Young and mature ! the monarch thus rejoins,
 In thee renew'd the soul of Nestor shines :
 Form'd by the care of that consummate sage,
 In early bloom an oracle of age.
 Whene'er his influence Jove vouchsafes to show'r
 To bless the natal, and the nuptial hour ; 286
 From the great fire transmissive to the race,
 The boon devolving gives distinguish'd grace.
 Such, happy Nestor ! was thy glorious doom ;
 Around thee full of years, thy offspring bloom,
 Expert of arms, and prudent in debate : 291
 The gifts of heaven to guard thy hoary state.
 But now let each becalm his troubled breast,
 Wash, and partake serene the friendly feast.

Ver. 276.] Or, more exactly,
 Not *lost* in records roll'd of *Argive* fame.

Ver. 281.] The rhymes are defective. If the next couplet
 were properly adjusted, I should prefer here a correction of Ogilby :

Then *thus* the king : *Not* unexperienc'd age
Thy words proclaim, but years mature and sage.

Ver. 283.] Thus? adapted to the preceding substitution :
 I see true wisdom all thy thoughts inspire,
 And all thy words ; the wisdom of thy fire.

Ver. 288.] Better, perhaps,
 Devolving *virtues* all the lineage grace.

To move thy suit, Telemachus, delay, 295
 'Till heav'n's revolving lamp restores the day.

He said, Asphalion swift the laver brings;
 Alternate all partake the grateful springs:
 Then from the rites of purity repair,
 And with keen gust the sav'ry viands share. 300
 Meantime with genial joy to warm the soul,
 Bright Helen mix'd a mirth-inspiring bowl:

Ver. 302.] *Bright Helen mix'd a mirth-inspiring bowl, &c.*]
 The conjectures about this cordial of Helen have been almost infinite. Some take Nepenthes allegorically, to signify history, musick or philosophy. Plutarch in the first of the Symposiacks affirms it to be, discourse well suiting the present passions and conditions of the hearers. Macrobius is of the same opinion, *Delinimentum illud quod Helena vino miscuit, non herba fuit, non ex Indiâ succus, sed narrandi opportunitas, quæ hospitem mæroris oblitum flexit ad gaudium.* What gave a foundation to this fiction of Homer, as Dacier observes, might be this. Diodorus writes that in Ægypt, and chiefly at Heliopolis, the same with Thebes, where Menelaus sojourned, as has been already observed, there lived women who boasted of certain potions, which not only made the unfortunate forget all their calamities, but drove away the most violent sallies of grief or anger. Eusebius directly affirms, that even in his time the women of Diospolis were able to calm the rage of grief or anger by certain potions. Now whether this be truth or fiction, it fully vindicates Homer, since a Poet may make use of a prevailing, though false opinion.

Milton mentions this Nepenthes in his excellent Masque of Comus.

— — — Behold this cordial julep here,
 That flames and dances in his crystal bounds!
 Not that Nepenthes which the wife of Thone
 In Ægypt gave to Jove-born Helena,
 Is of such pow'r as this to stir up joy,
 To life so friendly, or so cool to thirst.

But that there may be something more than fiction in this is very probable, since the Ægyptians were so notoriously skilled in phy-

Temper'd with drugs of sov'reign use, t' assuage
 The boiling bosom of tumultuous rage;
 To clear the cloudy front of wrinkled care, 305
 And dry the tearful fluices of despair:

sick; and particularly since this very Thon, or Thonis, or Thoon, is reported by the ancients to have been the inventor of physick among the Ægyptians. The description of this Nepenthes agrees admirably with what we know of the qualities and effects of *opium*.

It is further said of Thon, that he was king of Canopus, and entertained Menelaus hospitably before he had seen Helen; but afterwards falling in love with her, and offering violence, he was slain by Menelaus. From his name the Ægyptians gave the name of Thoth to the first month of their year, and also to a city the name of Thonis. Ælian writes, that Menelaus, when he travelled to the Æthiopians, committed Helen to the protection of Thonis; that she fell in love with him; that Polydamna growing jealous confined her to the island of Pharos, but gave her an herb to preserve her from the poison of serpents, there frequent, which from Helen was called Helenium. Strabo writes, that at Canopus, on the mouth of the Nile, there stands a city named Thonies, from king Thonis, who received Helen and Menelaus. Herodotus relates, that Thonis was governour of Canopus, that he represented the injury which Paris had done to Menelaus, to Proteus who reigned in Memphis. *Eustathius*.

This last remark from Herodotus is sufficient to shew, that Homer is not so fictitious as is generally imagined, that there really was a king named Proteus, that the Poet builds his fables upon truth, and that it was truth that originally determined Homer to introduce Proteus into his poetry; but I intend to explain this more largely in the story of Proteus. P.

Ver. 306.] *Tears*, I think, are not characteristic of *despair*. Indeed, there is too much amplification of the original, and I shall venture to propose a substitution, with a view to conciseness and fidelity, as follows:

Mean time, with genial joy to warm the soul,
 Bright Helen mixt a *care-composing* bowl:
That juice oblivious every ill could swage,
And cool the bosom of tumultuous rage.

Charm'd with that virtuous draught, th' exalted
mind

All sense of woe delivers to the wind.

Tho' on the blazing pile his parent lay,

Or a lov'd brother groan'd his life away, 310

Or darling son, oppress'd by ruffian-force,

Fell breathless at his feet, a mangled corse;

From morn to eve, impassive and serene,

The man entranc'd would view the deathful scene.

These drugs, so friendly to the joys of life, 315

Bright Helen learn'd from Thone's imperial wife;

Who sway'd the scepter, where prolific Nile

With various simples clothes the fat'ned soil.

The next couplet I should banish altogether as superfluous. The *third* line of the substitution might be turned with ease in a more agreeable manner, but I have pointed out by a word employed there, how I should banish the awkward elision from verse 303. of our Poet's version. Thus Milton, Par. Lost, i. 556.

Nor wanting power to mitigate and *swage*

With solemn touches troubled thoughts.

Ver. 309.] Thus, not more poetically indeed, but with more brevity and exactness:

No tear would trickle through the live-long day,

Though dead before him either parent lay;

Or,

Though fire, or mother, dead before him lay;

Though his own eyes should see the lifeblood run

From a dear brother, or a dearer son.

Ver. 313.] A couplet of singular excellence; the purport of which I have delivered in the *first* verse of the last essay, with a conciseness commensurate to the Greek original.

Ver. 317.] Better rhymes may be readily provided, thus:

Who sway'd the sceptre, where Ægyptus leads

His flood prolific to the subject meads.

With wholesome herbage mix'd, the direful bane
 Of vegetable venom, taints the plain ; 320
 From Pæon sprung, their patron-god imparts
 To all the Pharian race his healing arts.
 The bev'rage now prepar'd t' inspire the feast,
 The circle thus the beauteous queen addrest.

Thron'd in omnipotence, supremest Jove 325
 Tempers the fates of human race above ;
 By the firm sanction of his sov'reign will,
 Alternate are decreed our good and ill.
 To feastful mirth be this white hour assign'd,
 And sweet discourse, the banquet of the mind. 330
 Myself assisting in the social joy,
 Will tell Ulysses' bold exploit in Troy :

Ver. 321.] Here our translator had fresh in his recollection a divine couplet of Pope's, at Iliad ii. ver. 890.

To these his skill the *Parent-god* imparts ;

Divine professors of the *healing arts*.

Ver. 323.] A miserable distich, but not of easy correction. The following attempt is perfectly accurate :

She bids dispense the bowl, which thus infuse

Her beauteous hands ; and converse then renews.

Ver. 329.] Or thus, with more fidelity :

To mirth and *converse* be this hour assign'd,

Illustrious guests ! the banquet of the mind.

Ver. 331. *Myself* — — — —

Will tell Ulysses' bold exploit — —]

What is here related shews the necessity of the introduction of Helen, and the use the Poet makes of it : she is not brought in merely as a *muta persona*, to fill up the number of persons ; but she relates several incidents, in which she herself was concerned, and which she could only know ; and consequently not only diversifies, but carries on the design of the story. *Eustatbius*. P.

Sole witness of the deed I now declare ;
 Speak you (who saw) his wonders in the war.

Seam'd o'er with wounds, which his own sabre
 gave, 335
 In the vile habit of a village-slave,

Ver. 333.] The sense is foreign to his author, and the rhymes not admissible. The foregoing couplet may be continued thus :

'Midst Greece combin'd. One suffering I disclose :
 What powers of mine could reckon all his woes ?

Or,

Vain were th' attempt to number all his woes.

Ver. 335. *Seam'd o'er with wounds, &c.*] The Poet here shews his judgment in passing over many instances of the sufferings of Ulysses, and relating this piece of conduct, not mentioned by any other author. The art of Ulysses in extricating himself from difficulties is laid down as the ground-work of the poem, he is πολύτροπος, and this is an excellent example of it. This further shews the necessity of the appearance of Helen, no other person being acquainted with the story. If this stratagem be not a reality, yet it bears the resemblance of it; and Megabyfus the Persian (as Eustathius observes) practis'd it, as we learn from history. We may reasonably conjecture that Ulysses was committed to Helen, in hopes that he would discover the affairs of the army more freely to her than any other person: for what could be more agreeable to a Greek, than to be committed to the care of a Greek, as Ulysses was to Helen? By the same conduct the Poet raises the character of Helen, by making her shew her repentance by an act of generosity to her countrymen. The original says she gave an oath to Ulysses not to discover him before he was in safety in the Grecian army: now this does not imply that she ever discovered to the Trojans that Ulysses had entered Troy: the contrary opinion is most probable; for it cannot be imagined but all Troy must have been incens'd greatly against her, had they known that she had concealed one of their mortal enemies, and dismissed him in safety: it was sufficient for Ulysses to take her oath that she would not discover him, till he was in security: he left her future

The foe deceiv'd, he pass'd the tented plain,
 In Troy to mingle with the hostile train.
 In this attire secure from searching eyes,
 'Till haply piercing thro' the dark disguise 340
 The chief I challeng'd; he, whose practis'd wit
 Knew all the serpent-mazes of deceit,
 Eludes my search: but when his form I view'd
 Fresh from the bath with fragrant oils renew'd,

conduct to her own discretion. It is probable that she furnished Ulysses with a sword, for in his return he slew many Trojans: he came to Troy, observes Eustathius, in rags, and like a slave; and to have concealed a sword, would have endangered his life upon a discovery of it, and given strong suspicions of an impostor. P.

This translation is erroneous, in my opinion. Hobbes rightly understood the passage:

Bloody with stripes, from no hand but his own:
 and Dacier: "Un jour, après s'être déchiré le corps à coups de
 "verges." It is not improbable, that Chapman led the way for
 our translator:

— — — — how *with ghastly wounds*
 Himselfe *he mangl'd*.

Ver. 338.] A sentiment of his author, suppressed by our poet, may be thus exhibited:

And personates a beggar; though no Greek
 That ignominious semblance less became.

Ver. 341.] No correct taste will endure these rhymes; but I cannot promise the reader satisfaction from my own attempt:

— — — — he, whose practis'd *heart*
 Knew all the serpent-*subtilties* of art —.

Ver. 343.] The version here is very loose and rambling. The following attempt is literally commensurate with the original, and accompanies the translation before us to verse 353.

But, when with oil I smooth'd him from the bath,
 And vestments gave, and swore a solemn oath,
 Ne'er to divulge Ulysses to his foes,
 'Till at the ships and tents arriv'd; he then
 Detail'd the whole intention of the Greeks.

His limbs in military purple dress'd ; 345
Each bright'ning grace the genuine Greek confess'd.

A previous pledge of sacred faith obtain'd,
'Till he the lines and Argive fleet regain'd,
To keep his stay conceal'd ; the chief declar'd
The plans of war against the town prepar'd. 350
Exploring then the secrets of the state,
He learn'd what best might urge the Dardan fate :
And safe returning to the Grecian host,
Sent many a shade to Pluto's dreary coast.
Loud grief resounded thro' the tow'rs of Troy, 355
But my pleas'd bosom glow'd with secret joy :
For then with dire remorse, and conscious shame,
I view'd th' effects of that disastrous flame,

Ver. 351. *Exploring then the secrets of the state.*] The word *ἰσχυρὸς* is here used in a large sense : it takes in all the observations Ulysses made during his continuance in Troy, it takes in the designs and counsels of the enemy, his measuring the gates, the height of the walls, the easiest place for an assault or ambush, the taking away the Palladium, or whatever else a wise man may be supposed to observe, or act, in execution of such a stratagem. *Eustatbius.* P.

Ver. 353.] The sense of Homer will be better seen in a couplet with Chapman's rhymes :

Then, many Trojans slaughter'd, he retir'd
Unhurt, for wise contrivance much admir'd.

Ver. 355.] I should have thought more proper on this occasion,
— — — — thro' the *streets* of Troy.

Ver. 357. *For then with dire remorse, &c.*] The conclusion of this speech is very artful : Helen ascribes her seduction to Venus,

Which kindled by th' imperious Queen of love,
Constrain'd me from my native realm to rove: 360

And oft in bitterness of soul deplor'd

My absent daughter, and my dearer lord;

Admir'd among the first of human race,

For ev'ry gift of mind, and manly grace.

Right well, reply'd the king, your speech displays 365

The matchless merit of the chief you praise:

and mentions nothing of Paris. Instead of naming Troy, she conceals it, and only says she was carried thither, leaving Troy to the imagination of Menelaus; she suffers not herself to mention names so odious now to herself, and ever to Menelaus, as Paris and Troy. She compliments Menelaus very handsomely, and says, that he wanted no accomplishment either in mind or body: it being the nature of man not to resent the injuries of a wife so much upon the account of her being corrupted, but of the preference she gives to another person; he looks upon such a preference as the most affecting part of the injury. *Eustatbius.* P.

Ver. 364.] This is one of those passages in which the majestic Alexandrine of Dryden would have been introduced with much advantage to dignity and fullness of the period:

For every gift of mind, and every manly grace.

Ver. 365. *Menelaus's answer.*] The judgment of the Poet in continuing the story concerning Ulysses is not observed by any commentator. Ulysses is the chief hero of the poem, every thing should have a reference to him, otherwise the narration stands still without any advance towards the conclusion of it. The Poet therefore to keep Ulysses in our minds, dwells upon his sufferings and adventures: he supplies his not appearing in the present scene of action, by setting his character before us, and continually forcing his prudence, patience, and valour upon our observation. He uses the same art and judgment with relation to Achilles in the Iliad: the hero of the poem is absent from the chief scenes of action during much of the time which that poem comprises, but he is continually brought into the mind of the reader, by recounting his exploits and glory. P.

Heroes in various climes myself have found,
For martial deeds, and depth of thought re-
nown'd:

But Ithacus, unrival'd in his claim,
May boast a title to the loudest fame: 370

In battle calm, he guides the rapid storm,
Wise to resolve, and patient to perform.

What wond'rous conduct in the chief appear'd,
When the vast fabrick of the steed we rear'd!

Some dæmon anxious for the Trojan doom, 375
Urg'd you with great Deiphobus to come,

Ver. 368.] His original prescribes,

For *counsel sage* and depth of thought renown'd.

But our translator is very inaccurate and inattentive to his author in this passage. The following attempt exhibits the speech literally to verse 373 of this version.

The prince with amber hair thus, answering, spake:

Thy words, O! wife, are, doubtless, just and true.

Myself the counsel and the thoughts have known

Of many a hero, and have wandered wide;

But ne'er beheld these eyes a chief to match

The prudent soul of that much-suffering man.

Ver. 371.] In this inapposite passage our Poet was thinking of the celebrated lines in *Addison's Campaign*:

But, pleas'd th' Almighty's orders to perform,

Rides in the whirlwind, and directs the storm.

Ver. 374.] Here an omission of our translator may be supplied by a couplet corrected from Ogilby:

That well-wrought steed, where all we chieftains sate,

Big with destruction to the Trojan state.

Ver. 375. *Some dæmon anxious for the Trojan doom.*] It is the observation of Eustathius, that these words are very artfully in-

T' explore the fraud; with guile oppos'd to guile,
Slow-pacing thrice around th' insidious pile;

roduced to vindicate Helen; they imply that what she acted was by compulsion, and to evidence this more clearly, Deiphobus is given her for an attendant, as a spy upon her actions, that she might not conceal any thing that should happen, but act her part well, by endeavouring to deceive the Greeks in favour of Troy. It is the dæmon, not Helen, that is in fault; this, continues Eustathius, answers many objections that lie against Helen: for if she was a real penitent, as she herself affirms, how comes she to endeavour to deceive the Greeks by the disguise of her voice, into more misery than had yet arisen from a ten years war? Or indeed is it credible that any person could modulate her voice so artfully as to resemble so many voices? And how could the Greeks inclosed in the wooden horse believe that their wives who were in Greece, could be arrived in so short a space as they had been concealed there, from the various regions of Greece, and meet together in Troy? Would the wives of these heroes come into an enemy's country, when the whole army, except these latent heroes, were retired from it? this is ridiculous and impossible. I must confess there is great weight in these objections: but Eustathius answers all by the interposition of the dæmon; and by an idle tradition that Helen had the name of Echo, from the faculty of mimicking sounds; and that this gift was bestowed upon her by Venus when she married Menelaus, that she might be able to detect him, if he should prove false to her bed, by imitating the voice of the suspected person, (but Menelaus had more occasion for this faculty than Helen.) As for the excuse of the dæmon, it equally excuses all crimes: for instance, was Helen false to Menelaus? The dæmon occasioned it: does she act an impostor to destroy all her Grecian friends, and even Menelaus? The dæmon compels her to it: the dæmon compels her to go with Deiphobus, to surround the horse thrice, to sound the sides of it, to endeavour to surprise the latent Greeks by an imitation of the voices of their wives, and in short, to act like a person that was very sincere in mischief.

Dacier takes another course, and gives up Helen, but remarks the great address of Menelaus. Helen had, said she, long desired

Each noted leader's name you thrice invoke,
Your accent varying as their spouses spoke : 380

nothing so much as to return to Lacedæmon; and her heart had long been wholly turned to Menelaus: Menelaus is not at all convinced of this pretended sincerity; but it would have been too gross, after he had taken her again to his bed, to convict her of falshood: he therefore contents himself barely to reply, that some dæmon, an enemy to the Greeks, had forced her to a conduct disagreeable to her sincerity. This (continues Dacier) is an artful, but severe irony.

As for the objection concerning the impossibility of the Greeks believing their wives could be in Troy; she answers, that the authors of this objection have not sufficiently considered human nature. The voice of a beloved person might of a sudden, and by surprise, draw from any person a word involuntary, before he has time to make reflection. This undoubtedly is true, where circumstances make an imposture probable; but here is an impossibility; it is utterly impossible to believe the wives of these heroes could be in Troy. Besides, Menelaus himself tells us, that even he had fallen into the snare, but Ulysses prevented it; this adds to the incredibility of the story; for if this faculty of mimicry was given upon his marriage with Helen, it was nothing new to him; he must be supposed to be acquainted with it, and consequently be the less liable to surprise: nay it is not impossible, but the experiment might have been made upon him before Helen fled away with Paris.

In short, I think this passage wants a further vindication; the circumstances are low, if not incredible. Virgil, the great imitator of Homer, has given us a very different and more noble description of the destruction of Troy; he has not thought fit to imitate him in this description.

If we allow Helen to act by compulsion, to have feared the Trojans, and that Deiphobus was sent as a spy upon her actions; yet this is no vindication of her conduct: she still acts a mean part, and through fear becomes an accomplice in endeavouring to betray and ruin the Greeks.

The pleasing sounds each latent warrior warm'd,
 But most Tydides' and my heart alarm'd:
 To quit the steed we both impatient press,
 Threat'ning to answer from the dark recess.
 Unmov'd the mind of Ithacus remain'd: 385
 And the vain ardours of our love restrain'd:
 But Anticlus unable to controul,
 Spoke loud the language of his yearning soul:
 Ulysses straight with indignation fir'd,
 (For so the common care of Greece requir'd) 390
 Firm to his lips his forceful hands apply'd,
 Till on his tongue the flutt'ring murmurs dy'd.
 Meantime Minerva from the fraudulent horse,
 Back to the court of Priam bent your course.

I shall just add, that after the death of Paris, Helen married Deiphobus; that the story of the wooden horse is probably founded upon the taking of Troy by an engine called a horse, as the like engine was called a ram by the Romans. P.

Ver. 387.] This conclusion of the speech is very licentious and diffuse, as the reader may judge from a literal translation:

Anticlus only labour'd to reply;
 But straight Ulysses with his powerful hands
 Incessant prest his mouth, and *save'd* us all:
 Nor left his hold, 'till Pallas led thee off.

I could not venture to write the proper *past tense* of the verb *save*; which I could wish to see restored, that we might have a regular series of variety in the *tenses* of this word: *save, saft, saved*.

Ver. 391.] Ogilby's version is ludicrously vulgar, and is calculated to refresh the reader with a transient smile:

Only Anticlus *opens*; streight his *chops*
 Ithacus starting up, with both hands stops.

Inclement fate ! Telemachus replies, 395
 Frail is the boasted attribute of wife :
 The leader, mingling with the vulgar host,
 Is in the common mass of matter lost !
 But now let sleep the painful waste repair
 Of sad reflection, and corroding care. 400

He ceas'd ; the menial fair that round her wait,
 At Helen's beck prepare the room of state ;
 Beneath an ample portico, they spread
 The downy fleece to form the slumb'rous bed ;
 And o'er soft palls of purple grain, unfold 405
 Rich tapestry, stiff with inwoven gold :

Ver. 395.] The version here is unpardonably vague. I shall give a literal representation of the former paragraph of the speech.

To him discreet Telemachus replied :
 Divine Atrides ! sovereign chief ! more hard
 His fate, if all these virtues, and a soul
 Of steel, were weak to ward his ruin off.

Ver. 399.] Or thus, a correction of Ogilby :
 But seek we now the comforts of repose,
 And sleep with lenient hand our eye-lids close.

Ver. 403.] Thus Ogilby :
 Helen, this sayd, streight bids them make a *bed*,
 And purple o're, and royal taps'try *spread*.

Ver. 405.] The term, here employed, is familiar to Milton in this acceptation ; of which let the following example suffice from his *Penferoso* :

All in a robe of darkest *grain*,
 Flowing with majestic train.

Ver. 406.] A strange unmusical verse ; which, perhaps, might be more agreeably written thus :

Rich *tap'stry*, stiff with *interwoven* gold,

Then thro' th' illumin'd dome, to balmy rest
 Th' obsequious herald guides each princely guest:
 While to his regal bow'r the king ascends,
 And beauteous Helen on her lord attends. 410

Soon as the morn, in orient purple drest,
 Unbarr'd the portal of the roseate east,
 The monarch rose; magnificent to view,
 Th' imperial mantle o'er his vest he threw:
 The glitt'ring zone athwart his shoulder cast, 415
 A starry falchion low-depending grac'd;

But, in reality, it's untuneableness constitutes it's most trivial objection. This intermixture of *gold* is unauthorised by the original, and is alike inconsistent with the purpose in view and the preceding verse. I have before had occasion to pass the same censure, but the particular place has escaped my memory.

Ver. 407.] That part of his author, which our translator intended to exhibit in this couplet, is given with much greater fidelity, and in a style not contemptible, by Ogilby:

Forth went her damsels with a lighted torch;
 The guests a herald ushers to the porch:
 O're the resounding gates the princes lay,
 Whom Morpheus golden fetters bound till day.

Ver. 411.] Where our translator's imagination was left so much at liberty by the frequent recurrence of this line in his author, so as to make variation excusable, and even eligible; a couplet of unexceptionable rhymes should have been devised. I shall propose a substitution:

Soon as the morn emerg'd from ocean's bed,
 And o'er th' ætherial plains her roses shed—

Ver. 415.] Our poet probably had in view a most poetical passage of Milton, Par. Lost. xi. 245.

His *starry* helm unbuckled shew'd him prime
 In manhood where youth ended; by his side
 As in a *glitt'ring* zodiac hung the sword.

Clasp'd on his feet th' embroider'd sandals shine;
 And forth he moves, majestick and divine:
 Instant to young Telemachus he pres'd,
 And thus benevolent his speech address'd. 420

Say, royal youth, sincere of soul, report
 What cause hath led you to the Spartan court?
 Do publick or domestick cares constrain
 This toilsome voyage o'er the surgy main?

O highly-favour'd delegate of Jove! 425
 (Replies the prince) inflam'd with filial love,
 And anxious hope, to hear my parent's doom,
 A suppliant to your royal court I come.
 Our sov'reign feat a lewd usurping race
 With lawless riot, and mis-rule disgrace; 430
 To pamper'd insolence devoted fall
 Prime of the flock, and choicest of the stall:
 For wild ambition wings their bold desire,
 And all to mount th' imperial bed aspire.

Ogilby also was not disregarded by him:

Puts on *his vest*, *athwart his shoulders* flings
 His well-hatchd *faulchion*, on his sandals ties,
 And *forth*, with a *majestick* presence, hies.

Ver. 427.] I know not, whether the reader will judge the following substitution preferable to the couplet before us with imperfect rhymes:

And anxious hope, my parent's doom to hear,
 I *at* your court, a suppliant *sad*, appear.

Ver. 433.] Pope in his prologue to Cato:

And *wild ambition* well deserves it's woe.

But prostrate I implore, oh king ! relate 435
 The mournful series of my father's fate :
 Each known disaster of the man disclose,
 Born by his mother to a world of woes !
 Recite them ! nor in erring pity fear
 To wound with storied grief the filial ear : 440
 If e'er Ulysses, to reclaim your right,
 Avow'd his zeal in council or in fight,
 If Phrygian camps the friendly toils attest,
 To the fire's merit give the son's request.

Deep from his inmost soul Atrides sigh'd, 445
 And thus indignant to the prince reply'd :
 Heav'ns ! would a soft, inglorious, dastard train
 An absent hero's nuptial joys profane !

Ver. 435.] The reader may amuse himself with comparing the same passage of the original in Pope's translation, book iii. verse 111.

Ver. 447. *Heav'ns ! would a soft, inglorious, dastard train.*] Menelaus is fired with indignation at the injuries offered his friend by the Suitors : he breaks out into an exclamation, and in a just contempt vouchsafes not to mention them : he thinks he fully distinguishes whom he intends, by calling them ἀνάλκιδες αὐτοῖς, *those cowards*. The comparison which he introduces is very just, they are the fawns, Ulysses is the lion.

This is the first simile that Homer has inserted in the *Odyssey* ; but I cannot think it proceeded from a barrenness of invention, or through phlegm in the declension of his years, as some have imagined. The nature of the poem requires a difference of style from the *Iliad* : The *Iliad* rushes along like a torrent ; the *Odyssey* flows gently on like a deep stream, with a smooth tranquillity ; Achilles is all fire, Ulysses all wisdom.

The simile in Homer is really beautiful ; but in Hobbs ridiculous.

So with her young, amid the woodland shades,
 A tim'rous hind the lion's court invades, 450
 Leaves in the fatal lair the tender fawns,
 Climbs the green cliff, or feeds the flow'ry lawns:
 Meantime return'd, with dire remorseless sway
 The monarch-savage rends the trembling prey.
 With equal fury, and with equal fame, 455
 Ulysses soon shall re-assert his claim.
 O Jove, supreme, whom Gods and men revere!
 And * thou, to whom 'tis giv'n to gild the
 sphere!
 With pow'r congenial join'd, propitious aid
 The chief adopted by the martial maid! 460

As when a stag and hind ent'ring the den
 Of th' absent lion, lulls his whelps with tales
 Of hills and dales; the lion comes agen,
 And tears them into pieces with his nails.

Can any thing be more foreign to the sense of Homer, or worse translated? He construes *κρημνὺς ἐξερένον*, by telling stories of hills and dales to the lion's whelps, instead of *Juga investigat*: but such mistakes are so frequent in Hobbs, that one would almost suspect his learning in Greek: he has disgraced the best Poet, and a very great historian; Homer, and Thucydides. P.

Ver. 451.] Thus Ogilby:

As in a lyon's den, a hinde her *fauns*
 Securing, straiies ore hills and fertile *lawns*.

Ver. 457.] One verse of Homer is here dilated into *four*. A couplet at most might have sufficed, thus:

Would Jove, supreme of Gods and mortals, aid;
 Would fav'ring Phœbus and the martial maid—

* Apollo.

P.

Such to our wish the warrior soon restore,
 As when contending on the Lesbian shore
 His prowess Philomelides confess'd,
 And loud-acclaiming Greeks the victor bless'd:
 Then soon th' invaders of his bed and throne, 465
 Their love presumptuous shall with life atone.
 With patient ear, oh royal youth, attend
 The storied labours of thy father's friend:
 Fruitful of deeds, the copious tale is long,
 But truth severe shall dictate to my tongue: 470
 Learn what I heard the sea-born seer relate,
 Whose eye can pierce the dark recess of Fate.
 Long on th' Ægyptian coast by calms confin'd,
 Heav'n to my fleet refus'd a prosp'rous wind:
 No vows had we preferr'd, nor victim slain! 475
 For this the Gods each fav'ring gale restrain:
 Jealous, to see their high behests obey'd;
 Severe, if men th' eternal rights evade.
 High o'er a gulfy sea, the Pharian isle
 Fronts the deep roar of disemboguing Nile: 480

Ver. 462. *As when contending on the Lesbian shore.*] The Poet here gives an account of one of Ulysses's adventures. Philomelides was king of Lesbos, and Eustathius observes, that there was a tradition that Ulysses and Diomedes slew him, and turned a stately monument he had raised for himself into a publick place for the reception of strangers. P.

Ver. 479. *The Pharian isle.*] This description of Pharos has given great trouble to the Criticks and Geographers; it is generally concluded, that the distance of Pharos is about seven stadia from Alexandria; Ammianus Marcellinus mentions this very

Her distance from the shore, the course begun
At dawn, and ending with the setting sun,

passage thus ; l. xxii. *Insula Pharos, ubi Protea cum Phocorum gregibus diversatum Homerus fabulatur inflatus, à civitatis littore mille passibus disparata, or, about a mile distant from the shores.* How then comes Homer to affirm it to be distant a full day's sail? Dacier answers, that Homer might have heard that the Nile, continually bringing down much earthy substance, had enlarged the continent: and knowing it not to be so distant in his time, took the liberty of a Poet, and described it as still more distant in the days of Menelaus. But Dacier never sees a mistake in Homer. Had his poetry been worse if he had described the real distance of Pharos? It is allowable in a Poet to disguise the truth, to adorn his story; but what ornament has he given his poetry by this enlargement? Bochart has fully proved that there is no accession to the continent from any substance that the Nile brings down with it: the violent agitation of the seas prohibit it from lodging, and forming itself into solidity. Eratosthenes is of opinion, that Homer was ignorant of the mouths of Nile: but Strabo answers, that his silence about them is not an argument of his ignorance, for neither has he ever mentioned where he was born. But Strabo does not enter fully into the meaning of Eratosthenes: Eratosthenes does not mean that Homer was ignorant of the mouths of Nile from his silence, but because he places Pharos at the distance of a whole day's sail from the continent. The only way to unite this inconsistency is to suppose, that the Poet intended to specify the Pelusiac mouth of Nile, from which Pharos stands about a day's sail: but this is submitted to the Critics.

I cannot tell whether one should venture to make use of the word Nile in the translation, it is doubtless an anachronism; that name being unknown in the times of Homer and Menelaus, when the Nile was called Ægyptus. Homer in this very book

— — — Αἰγύπτῳ Διὶ πατρίϊ ποταμῷ.

Yet on the other hand, this name of Ægyptus is so little known, that a common reader would scarce distinguish the river from the country; and indeed universal custom has obtained for using the Latin name instead of the Grecian, in many other instances which are equally anachronisms: witness all the names of the Gods and

A galley measures ; when the stiffer gales
 Rise on the poop, and fully stretch the sails.
 There, anchor'd vessels safe in harbour lye, 485
 Whilst limpid springs the failing cask supply.

And now the twentieth sun descending, laves
 His glowing axle in the western waves ;
 Still with expanded sails we court in vain
 Propitious winds, to waft us o'er the main : 490
 And the pale mariner at once deplores
 His drooping vigour, and exhausted stores.
 When lo ! a bright coerulean form appears,
 The fair Eidothea ! to dispel my fears ;
 Proteus her sire divine. With pity press'd, 495
 Me sole the daughter of the deep address'd ;
 What-time with hunger-pin'd, my absent mates
 Roam the wild isle in search of rural cates,
 Bait the barb'd steel, and from the fishy flood
 Appease th' afflictive fierce desire of food. 500

Goddeses throughout Homer ; Jupiter for Zeus, Juno for Erè,
 Neptune for Posidaon, &c. P.

Ver. 484.] There is something prosaic in this verse. The
 couplet may be improved, perhaps, thus ; with more adherence to
 Homer's language :

A *well-rigg'd* galley measures, when the gales
 Rise *whistling* on the poop, and *swell* the sails.

Ver. 487.] This part of the narration is very finely translated.

Ver. 499. *Bait the barb'd steel, and from the fishy flood.*] Mene-
 laus says, hunger was so violent among his companions, that they
 were compelled to eat fish. Plutarch in his *Symposiacks* observes,
 that among the Syrians and Greeks, to abstain from fish was
 esteemed a piece of sanctity ; that though the Greeks were en-

Whoe'er thou art (the azure Goddess cries)
 Thy conduct ill deserves the praise of wise :
 Is death thy choice, or misery thy boast,
 That here inglorious on a barren coast
 Thy brave associates droop, a meagre train 505
 With famine pale, and ask thy care in vain ?

Struck with the kind reproach, I straight reply ;
 Whate'er thy title in thy native sky,
 A Goddess sure ! for more than mortal grace
 Speaks thee descendant of ætherial race : 510

camped upon the Hellespont, there is not the least intimation that they eat fish, or any sea provision ; and that the companions of Ulysses, in the twelfth book of the Odyssey, never sought for fish till all their other provisions were consumed, and that the same necessity compelled them to eat the herds of the sun which induced them to taste fish. No fish is ever offered in sacrifice : the Pythagoreans in particular command fish not to be eaten more strictly than any other animal : fish afford no excuse at all for their destruction, they live as it were in another world, disturb not our air, consume not our fruits, or injure the waters ; and therefore the Pythagoreans, who were unwilling to offer violence to any animals, fed very little, or not at all on fishes. I thought it necessary to insert this from Plutarch, because it is an observation that explains other passages in the sequel of the Odyssey. P.

Ver. 504.] Thus, with more fidelity,

That *lingering* here on this *wave-beaten* coast.

Ver. 508.] These *three* verses are amplified from little more than the same number of words in his original, after the model of a parallel passage below in book vi. verse 149. of the Greek, and Virgil's imitation of it in his first Æneid.

Deem not, that here of choice my fleet remains;
 Some heav'nly pow'r averse my stay constrains:
 O, piteous of my fate, vouchsafe to shew,
 (For what's sequester'd from celestial view?)
 What pow'r becalms th' innavigable seas? 515
 What guilt provokes him, and what vows appease?
 I ceas'd, when affable the Goddess cry'd;
 Observe, and in the truths I speak confide:
 Th' orac'lous seer frequents the Pharian coast,
 From whose high bed my birth divine I boast: 520
 Proteus, a name tremendous o'er the main,
 The delegate of Neptune's wat'ry reign.

Ver. 511.] The remainder of this speech is liable to various exceptions. I shall propose a more faithful version:

Unwilling here I stay; some deathless power
 Incens'd detains, who dwells th' Olympian bower.
 But (for thou know'st) what God detains me, say;
 And binds my passage o'er the wat'ry way?

Ver. 521. *Proteus, a name tremendous o'er the main.*] Eustathius enumerates various opinions concerning Proteus; some understand Proteus allegorically to signify the first matter which undergoes all changes; others make him an emblem of true friendship, which ought not to be settled till it has been tried in all shapes: others make Proteus a picture of a flatterer, who takes up all shapes, and suits himself to all forms, in compliance to the temper of the person whom he courts. The Greeks (observes Diodorus) imagined all these metamorphoses of Proteus to have been borrowed from the practices of the Ægyptian kings, who were accustomed to wear the figures of lions, bulls or dragons in their diadems, as emblems of royalty, and sometimes that of trees, &c. not so much for ornament as terrour. Others took Proteus to be an enchanter; and Eustathius recounts several that were eminent in this art, as Cratisthenes the Phliasian (which Dacier renders by mistake Calist-

Watch with insidious care his known abode;
 There fast in chains constrain the various God;
 Who bound, obedient to superiour force, 525
 Unerring will prescribe your destin'd course.

henes the Physician) who when he pleased could appear all on fire, and assume other appearances to the astonishment of the spectators: such also was Xenophon, Scymnus of Tarentum, Philippides of Syracuse, Heraclitus of Mitylene, and Nymphodorus, all practisers of magical arts; and Eustathius recites that the Phocæ were made use of in their incantations. Some write that Proteus was an Ægyptian tumbler, who could throw himself into variety of figures and postures; others, a stage-player; others, that he was a great general, skilled in all the arts and stratagems of war: Dacier looks upon him to have been an enchanter, or *δαιμονοποιός*. It is certain from Herodotus, that there was in the times of Menelaus, a king named Proteus, who reigned in Memphis; that Ægypt was always remarkable for those who excelled in magical arts; thus Jannes and Jambres changed, at least in appearance, a rod into a serpent, and water into blood: it is not therefore improbable but that Menelaus, hearing of him while he was in Ægypt, went to consult him as an enchanter, which kind of men always pretended to foreknow events: this perhaps was the real foundation of the whole story concerning Proteus; the rest is the fiction and embellishment of the Poet, who ascribes to his Proteus whatever the credulity of men usually ascribes to enchanters. P.

Concerning the first interpretation of the character Proteus, mentioned, as assigned by Eustathius, at the beginning of this note, the curious reader may see some elegant disquisitions in the Philosophical Arrangements of Mr. Harris, chapter iv.

Ver. 523.] These are imperfect rhymes of perpetual occurrence; and the passage is unnecessarily dilated. The following couplet is no less expressive of the original:

He, seiz'd in ambush, and detain'd by force,
 O'er the wide ocean will prescribe thy course.

If studious of your realms, you then demand
 Their state, since last you left your natal land ;
 Instant the God obsequious will disclose
 Bright tracks of glory, or a cloud of woes. 530

She ceas'd, and suppliant thus I made reply ;
 O Goddess ! on thy aid my hopes rely :
 Dictate propitious to my duteous ear,
 What arts can captivate the changeful seer ?
 For perilous th' assay, unheard the toil, 535
 T' elude the prescience of a God by guile.

Thus to the Goddess mild my suit I end.
 Then she. Obedient to my rule, attend :
 When thro' the zone of heav'n the mounted
 fun
 Hath journey'd half, and half remains to run ; 540
 The seer, while zephyrs curl the swelling deep,
 Basks on the breezy shore, in grateful sleep,
 His oozy limbs. Emerging from the wave,
 The Phocæ swift surround his rocky cave,

Ver. 527.] The version here seems to me much too pompous and stiff for his author and the occasion. The subjoined attempt is literal.

And if you wish, illustrious chief ! to know,
 What good or ill your house betides, since first
 Began your woeful wand'rings, he can tell.

Ver. 534.] There is nothing in Homer to countenance this epithet *changeful*, which anticipates the sequel of the story. And the next couplet is miserable beyond correction.

Frequent and full ; the consecrated train 545
 Of * her, whose azure trident awes the main :
 There wallowing warm, th' enormous herd
 exhales
 An oily steam, and taints the noon-tide gales.
 To that recess, commodious for surprise,
 When purple light shall next suffuse the skies, 550
 With me repair ; and from thy warrior band
 Three chosen chiefs of dauntless soul command :
 Let their auxiliar force befriend the toil,
 For strong the God, and perfected in guile.
 Stretch'd on the shelly shore, he first surveys 555
 The flouncing herd ascending from the seas ;
 Their number summ'd, repos'd in sleep profound
 The scaly charge their guardian God surround :
 So with his batt'ning flocks the careful swain
 Abides, pavilion'd on the grassy plain. 560

Ver. 545.] So Milton, Par. Lost. i. 797.

A thousand demi-gods on golden seats,
Frequent and full.

Ver. 553.] Vicious rhymes, and wretched poetry, in my
 opinion. Thus ?

A needful aid ! Attend, and thou shalt hear
 The fell devices of the reverend seer.

Ver. 555.] The rhymes are not good. Thus, more closely :

The monstrous herd, spread on the shelly banks,
 He first will view, and, numb'ring, range their ranks :
 Then in the circle will the prophet sleep,
 As rests the rural guardian of the sheep.

* Amphitrite.

With pow'rs united, obstinately bold
 Invade him, couch'd amid the scaly fold:
 Instant he wears, elusive of the rape,
 The mimick force of ev'ry savage shape:
 Or glides with liquid lapse a murm'ring stream,
 Or wrapt in flame, he glows at ev'ry limb. 566
 Yet still retentive, with redoubled might
 Thro' each vain passive form constrain his flight.
 But when, his native shape resum'd, he stands
 Patient of conquest, and your cause demands; 570
 The cause that urg'd the bold attempt declare,
 And soothe the vanquish'd with a victor's pray'r.
 The bands relax'd, implore the seer to say
 What Godhead interdicts the wat'ry way?
 Who straight propitious, in prophetick strain 575
 Will teach you to repass th' unmeasur'd main.
 She ceas'd, and bounding from the shelly shore,
 Round the descending nymph the waves re-
 dounding roar,

Ver. 565.] A very poor couplet indeed! Thus?

Or in a stream the liquid prophet flows;
 Or in a fire, by change as sudden, glows.

I must confess, that this whole passage, so susceptible of beauty, and of such obvious translation, is very indifferently executed by our translator, and in such a manner as to deserve but little regard of criticism.

Ver. 569. *But when, his native shape resum'd, &c.*] This is founded upon the practice of enchanters, who never give their answers, till they have astonished the imagination of those who consult them with their juggling delusions. *Dacier.* P.

High wrapt in wonder of the future deed,
 With joy impetuous, to the port I speed: 580
 The wants of nature with repast suffice,
 'Till night with grateful shade involv'd the skies,
 And shed ambrosial dews. Fast by the deep,
 Along the tented shore, in balmy sleep, 584
 Our cares were lost. When o'er the eastern lawn,
 In saffron robes the daughter of the dawn
 Advanc'd her rosy steps; before the bay,
 Due ritual honours to the Gods I pay;
 Then seek the place the sea-born nymph assign'd,
 With three associates of undaunted mind. 590
 Arriv'd, to form along th' appointed strand
 For each a bed, she scoops the hilly sand:
 Then from her azure car, the finny spoils
 Of four vast Phocæ takes, to veil her wiles:
 Beneath the finny spoils extended prone, 595
 Hard toil! the prophet's piercing eye to shun;
 New from the corse, the scaly frauds diffuse
 Unfavoury stench of oil, and brackish ooze:

Ver. 579. Literally, thus:

With heart revolving deep the future deed,
 Straight to the sands, where stood our ships, I speed.

Ver. 587.] Our translator had his Milton in view, *Par. Lost*, v. 1.

Now morn, *her rosy steps* in th' eastern clime
 Advancing, sow'd the earth with orient pearl.

Ver. 593.] These *three* couplets are executed in a mean stile of poetry, and a slovenly versification.

But the bright sea-maid's gentle pow'r implor'd,
With nectar'd drops the sick'ning sense restor'd. 600

Thus 'till the sun had travell'd half the skies,
Ambush'd we lie, and wait the bold emprise:

When thronging quick to bask in open air,

The flocks of Ocean to the strand repair:

Couch'd on the sunny sand, the monsters sleep: 605

Then Proteus mounting from the hoary deep,

Surveys his charge, unknowing of deceit:

(In order told, we make the sum compleat.)

Pleas'd with the false review, secure he lies,

And leaden slumbers press his drooping eyes. 610

Rushing impetuous forth, we straight prepare

A furious onset with the sound of war,

And shouting seize the God: our force t' evade

His various arts he soon resumes in aid;

Ver. 608.] This line of explanation is added by the translator.

Ver. 611.] The rhymes of this couplet are imperfect: and that ungraceful elision of the next is from Ogilby.

He skilfull such conspirators t' evade —.

Ver. 613. *And shouting seize the God: —*] Proteus has, through the whole story, been described as a God who knew all things; it may then be asked, how comes it that he did not fore-know the violence that was designed against his own person? and is it not a contradiction; that he who knew Menelaus without information, should not know that he lay in ambush to seize him? The only answer that occurs to me is, that these enchanters never pretend to have an inherent fore-knowledge of events, but learn things by magical arts, and by recourse to the secrets of their profession; so that Proteus having no suspicion, had not consulted his art, and consequently might be surprized by Menelaus: so far is agreeable to the pretensions of such deluders: the

A lion now, he curls a surgy mane ; 615
 Sudden, our bands a spotted pard restrain ;
 Then arm'd with tusks, and light'ning in his eyes,
 A boar's obscener shape the God belies :
 On spiry volumes, there, a dragon rides ;
 Here, from our strict embrace a stream he glides :
 And last, sublime his stately growth he rears, 621
 A tree, and well-dissembled foliage wears.
 Vain efforts ! with superiour pow'r compress'd,
 Me with reluctance thus the seer address'd.
 Say, son of Atreus, say what God inspir'd 625
 This daring fraud, and what the boon desir'd ?

I thus ; O thou, whose certain eye foresees
 The fix'd event of Fate's remote decrees ;
 After long woes, and various toil endur'd,
 Still on this desert isle my fleet is moor'd ; 630
 Unfriended of the gates. All-knowing ! say,
 What Godhead interdicts the wat'ry way ?

Poet indeed has drawn him in colours stronger than life ; but poetry
 adds or detracts at pleasure, and is allowed frequently to step out
 of the way, to bring a foreign ornament into the story. P.

[Ver. 618.] Our translator imitates here Dryden's Ode on St.
 Cecilia :

A dragon's fiery form *bely'd the God* :
 Sublime on radiant *spires he rode*.

[Ver. 627.] Or, with more fidelity, as follows :

I thus : O ! reverend sage ! whose eye foresees
 (Why then these questions ?) Fate's remote decrees ;
 Pines my sad soul, to see (such labours past)
 On this lone isle my fleet detain'd at last.

What vows repentant will the pow'r appease,
 To speed a prosp'rous voyage o'er the seas?
 To Jove (with stern regard the God replies) 635
 And all th' offended synod of the skies,
 Just hecatombs with due devotion slain,
 Thy guilt absolv'd, a prosp'rous voyage gain.
 To the firm sanction of thy fate attend!
 An exile thou, nor cheering face of friend, 640
 Nor sight of natal shore, nor regal dome
 Shalt yet enjoy, but still art doom'd to roam.
 Once more the Nile, who from the secret source
 Of Jove's high seat descends with sweepy force,

Ver. 633.] Or thus:

Our navy here what power offended keeps,
 Nor yields a passage o'er the fishy deeps.

Ver. 635. *To Jove — — — Just hecatombs — — —* &c.] Homer continually inculcates morality, and piety to the Gods; he gives in this place a great instance of the necessity of it. Menelaus cannot succeed in any of his actions, till he pays due honours to the Gods; the neglect of sacrifice is the occasion of all his calamity, and the performance of it opens a way to all his future prosperity. P.

Ver. 643. — — — *Nile, who from the secret source*

Of Jove's high seat descends — — —]

Homer, it must be confessed, gives the epithet *Διίπετῆς* generally to all rivers; if he has used it here peculiarly, there might have been room to have imagined that he had been acquainted with the true cause of the inundations of this famous river: the word *Διίπετῆς* implies it: for it is now generally agreed, that these prodigious inundations proceed from the vast rains and the melting of the snows on the mountains of the Moon in Æthiopia, about the autumnal Æquinox; when those rains begin to fall, the river by degrees increases, and as they abate, it decreases; the word *Διίπετῆς* is therefore peculiarly proper when applied to the Nile;

Must view his billows white beneath thy oar, 645
 And altars blaze along his sanguine shore.
 Then will the Gods, with holy pomp ador'd,
 To thy long vows a safe return accord.

He ceas'd : heart-wounded with afflictive pain,
 (Doom'd to repeat the perils of the main, 650
 A shelly tract, and long !) O feer, I cry,
 To the stern sanction of th' offended sky
 My prompt obedience bows. But deign to say,
 What fate propitious, or what dire dismay
 Sustain those peers, the reliques of our host, 655
 Whom I with Nestor on the Phrygian coast
 Embracing left ? Must I the warriors weep,
 Whelm'd in the bottom of the monstrous deep ?
 Or did the kind domestick friend deplore
 The breathless heroes on their native shore ? 660
 Press not too far, reply'd the God ; but cease
 To know, what known will violate thy peace :
 Too curious of their doom ! with friendly woe
 Thy breast will heave, and tears eternal flow.

for though all rivers depend upon the waters that fall from the air,
 or *ix Διός*, yet the Nile more especially ; for when the rain ceases,
 the Nile consists only of seven empty channels. P.

Or thus, more accurately :

Once more th' Ægyptian stream, whose waters flow
 From Jove's high mansions to the plains below —.

Ver. 653.] The translation of this passage is unnecessarily
 dilated, and the spirit weakened by insipid dilution. I would
 contract it thus :

I bow : but say, what fates attend our host,
 Whom I and Nestor —.

Part live ! the rest, a lamentable train ! 665
 Range the dark bounds of Pluto's dreary reign.
 Two, foremost in the roll of Mars renown'd,
 Whose arms with conquest in thy cause were
 crown'd,
 Fell by disastrous fate ; by tempests tost,
 A third lives wretched on a distant coast. 670
 By Neptune rescu'd from Minerva's hate,
 On Gyræ, safe Oïlean Ajax sat,
 His ship o'erwhelm'd ; but frowning on the floods,
 Impious he roar'd defiance to the Gods ;
 To his own prowess all the glory gave, 675
 The pow'r defrauding who vouchsaf'd to save.
 This heard the raging Ruler of the main ;
 His spear, indignant for such high disdain,
 He lanch'd ; dividing with his forky mace
 Th' aërial summit from the marble base : 680
 The rock rush'd sea-ward with impetuous roar
 Ingulf'd, and to th' abyss the boaster bore.

Ver. 669.] Or thus :

Are dead : one lives his sorrows to deplore,
 Imprison'd exile on a sea-girt shore !

Ver. 673.] The vicious rhymes of Ogilby :

But that the *impious* said, those raging *floods*
 He would escape, in spite of all the *Gods*.

Ver. 679.] This couplet is uncommonly dignified.

Ver. 681.] Thus, more accurately :

One fragment stay'd ; and with impetuous roar,
 One to the swelling deeps the boaster bore :
 There floating long, the suffocating wave
 At length ingulf'd him in a watry grave.

Ver. 682. — — and to th' abyss the boaster bore.] It is in the

By Juno's guardian aid, the wat'ry vast
 Secure of storms, your royal brother past :
 'Till coasting nigh the Cape, where Malea shrouds
 Her spiry cliffs amid furrounding clouds ; 686
 A whirling gust tumultuous from the shore,
 Across the deep his lab'ring vessel bore.
 In an ill-fated hour the coast he gain'd,
 Where late in regal pomp Thyestes reign'd ; 690

original, He died, having drunk the salt water. This verse has been omitted in many editions of Homer; and the ancients, says Eustathius, blame Aristarchus for not marking it as a verse that ought to be rejected; the simplicity of it consists in the sense, more than in the terms, and it is unworthy of Proteus to treat the death of Ajax with pleasantry, as he seems to do, by adding *having drunk salt water*: but why may not Proteus be supposed to be serious, and the term *Ἀλμυρὸν ὕδωρ*, to imply no more than that he was drowned in the waves of the ocean? I know only one reason that can give any colour to the objection, *viz.* its being possibly become a vulgar expression, and used commonly in a ludicrous sense; then indeed it is to be avoided in poetry, but it does not follow, because perhaps it might be used in this manner in the days of these Criticks, that therefore it was so used in the days of Homer. What was poetical in the time of the Poet, might be grown vulgar in the time of the Criticks. P.

Ver. 683.] Or thus :

Your brother held his course, secure from harm
 By venerable Juno's potent arm.

Ver. 689.] Here our translator begins to misrepresent his author, of whom I shall give a literal version :

To the land's end, where once Thyestes dwelt,
 But then his son Ægisthus : hence appear'd
 An easy passage home ; for fav'ring Gods
 Chang'd the rough breeze, and gave a safe return.
 The king sprang joyful to his native shore,
 And fondly kist the ground : with rapture view'd
 The blissful spot, and steep'd with many a tear.

None of his predecessors appear to have misconceived the meaning of their author.

But when his hoary honours bow'd to fate,
 Ægysthus govern'd in paternal state.
 The furies now subside, the tempest ends;
 From his tall ship the king of men descends:
 There fondly thinks the Gods conclude his toil!
 Far from his own domain salutes the soil: 696
 With rapture oft' the verge of Greece reviews,
 And the dear turf with tears of joy bedews.
 Him thus exulting on the distant strand,
 A spy distinguish'd from his airy stand; 700
 To bribe whose vigilance, Ægysthus told
 A mighty sum of ill persuading gold:
 There watch'd this guardian of his guilty fear,
 'Till the twelfth moon had wheel'd her pale
 career;
 And now admonish'd by his eye, to court 705
 With terrour wing'd conveys the dread report.

Ver. 698.] Thus Ogilby:

With a full flood of *joyful tears bedews*.

Ver. 699.] This notion of discovering Agamemnon by his *gestures*, which seems implied in our Poet's version, is altogether unknown to his author, and might probably be suggested by his favourite Milton. Let the reader compare *Par. Lost*, iv. 128. 568.

Ver. 704.] Thus Milton, *Par. Lost*, i. 784.

— — — — while over-head *the moon*

Sits arbitress, and nearer to the earth

Wheels her pale course.

Ver. 705.] The remainder of this account is poorly executed. The reader must content himself with a plain literal translation:

The news he carried to Ægysthus' house;

Who straight a crafty stratagem devis'd.

Seven of his sturdiest men, selected all,

In ambush lay: a feast he bids prepare:

Of deathful arts expert, his lord employs
 The ministers of blood in dark surprise:
 And twenty youths in radiant mail incas'd,
 Close ambush'd nigh the spacious hall he plac'd. 710
 Then bids prepare the hospitable treat:
 Vain shews of love to veil his felon hate!
 To grace the victor's welcome from the wars,
 A train of coursers, and triumphal cars
 Magnificent he leads: the royal guest 715
 Thoughtless of ill, accepts the fraudulent feast.
 The troop forth issuing from the dark recess,
 With homicidal rage the king oppresses!
 So, whilst he feeds luxurious in the stall,
 The sov'reign of the herd is doom'd to fall. 720
 The partners of his fame and toils at Troy,
 Around their lord, a mighty ruin! lie:
 Mix'd with the brave, the base invaders bleed;
 Ægythus sole survives to boast the deed.

Himself with horse and cars, on mischief bent,
 Meets and invites the king of men; conducts
 Without suspicion, and at supper slays,
 Just at his manger as an ox might fall.
 Not one the royal train surviving saw;
 Not one, Ægisthus: all were slaughter'd there.

Ver. 719. *So, whilst he feeds luxurious in the stall, &c.* Dacier translates βῆν, by *taureau*, a bull; and misunderstands Eustathius, who directly says, that in the second Iliad the Poet compares Agamemnon to a bull, in this place to an ox, ταύρω εἰκασεν γυνὴ δὲ βοὶ αὐτὸν ὁμοίωσεν. The one was undoubtedly designed to describe the courage and majestick port of a warrior, the other to give us an image of a prince falling in full peace and plenty, ὡς βῆν, ἐπὶ φάτῃ.

He said; chill horrors shook my shiv'ring
 soul, 725
 Rack'd with convulsive pangs in dust I roll;
 And hate, in madness of extreme despair,
 To view the sun, or breathe the vital air.
 But when superiour to the rage of woe,
 I stood restor'd, and tears had ceas'd to flow; 730
 Lenient of grief, the pitying God began—
 Forget the brother, and resume the man:
 To Fate's supreme dispose the dead resign,
 That care be Fate's, a speedy passage thine.
 Still lives the wretch who wrought the death
 deplor'd, 735
 But lives a victim for thy vengeful sword;

Ver. 729.] Better, perhaps, as follows:

*At length, when, fated with excess of woe,
 My limbs I rais'd, and tears had ceas'd to flow —.*

Ver. 732.] This thought is not in Homer, and was probably suggested to the translator by Chapman's version a little below:

— — — — — a generous spring began.
 Of fitting comfort, as I was *a man*;
 But, *as a brother*, I must ever mourn.

Ver. 735.] These *six* verses are dilated from *two* of Homer; and their contents may be exhibited in an equal number in English, if a common form of construction in the ancient languages may be allowed in our's: (and all possible indulgence of this kind should be conceded in poetry) namely, that of including the *substantive* in the *pronoun*; thus:

Alive thou still wilt find him, or partake
 His funeral feast, by young Orestes slain.

The reader may consult my note on the Trachiniæ of Sophocles, verse 260.

Unless with filial rage Orestes glow,
 And swift prevent the meditated blow :
 You timely will return a welcome guest,
 With him to share the sad funereal feast. 740

He said: new thoughts my beating heart employ,
 My gloomy soul receives a gleam of joy.
 Fair hope revives; and eager I address
 The prescient Godhead to reveal the rest.
 The doom decreed of those disastrous two 745
 I've heard with pain, but oh! the tale pursue;
 What third brave son of Mars the fates constrain
 To roam the howling desert of the main :
 Or in eternal shade if cold he lies,
 Provoke new sorrow from these grateful eyes. 750

Ver. 748.] "He found him in a *desert* land, and in the waste howling wilderness:" Deut. xxxii. 10.

Ver. 749. *Or in eternal shade if cold he lies.*] Proteus in the beginning of his relation had said, that *one person was alive, and remained enclosed by the ocean*: how then comes Menelaus here to say, Give me an account of that other person who is alive, or dead? Perhaps the sorrow which Menelaus conceived for his friend Ulysses, might make him fear the worst; and Proteus adding, *enclosed by the ocean*, might give a suspicion that he was dead, the words being capable of ambiguity. However this be, it sets the friendship of Menelaus in a strong light: where friendship is sincere, a state of uncertainty is a state of fears, we dread even possibilities, and give them an imaginary certainty. Upon this, one of the finest compliments that a Poet ever made to a patron turns, that of Horace to Mæcenas, in the first of the Epodes.

It may not perhaps be disagreeable to the reader to observe, that Virgil has borrowed this story of Proteus from Homer, and translated it almost literally. Rapin says, that Homer's description

That chief (rejoin'd the God) his race derives
From Ithaca, and wond'rous woes survives ;

is more ingenious and fuller of invention, but Virgil's more judicious. I wish that Critick had given his reasons for his opinion. I believe in general, the plan of the Iliad and Odyssey is allowed by the best of Criticks to be more perfect than that of the Æneis. Homer, with respect to the unity of time, has the advantage very manifestly: Rapin confesses it, and Aristotle proposes him as an example to all Epick authors. Where then is the superiority of judgment? Is it that there are more fabulous, I mean incredible, stories in Homer than Virgil? as that of the Cyclops, the ships of Alcinous, &c. Virgil has imitated most of these bold fables, and the story of the ships of Alcinous is not more incredible than the transformation of the ships of Æneas. But this is too large a subject to be discussed in the compass of these Annotations. In particular passages I freely allow the preference to Virgil, as in the descent of Æneas into hell, &c. but in this story of Proteus, I cannot see any superiority of judgment. Virgil is little more than a translator; to shew the particulars would be too tedious: I refer it to the reader to compare the two authors, and shall only instance in one passage.

Ἡμεῖς δ' αἰψ' ἰάχοντες ἐπεσσύμεθ', ἀμφὶ δὲ χεῖρας
βάλλομεν· ἐδ' ὁ γέρον δολίης ἐπελήθετο τέχνης,
Ἄλλ' ἦτοι πρῶτις αὖ λέων γένετ' ἠϋγένειος,
αὐτὰρ ἐπεὶ δὴ δράκων, καὶ πάρδαλις, ἠδὲ μέγας σῦς,
Γένετο δ' ὑγρὸν ὕδωρ, καὶ δένδρεον ὑψιπέτηλον, &c.

“ Cum clamore ruit magno, manicisque jacentem
“ Occupat: ille suæ contra non immemor artis,
“ Omnia transformat sese in miracula rerum,
“ Ignemque, horribilemque feram, fluviumque liquentem,” &c.

Homer has a manifest advantage in the occasion of the story: the loss of a few bees seems to be a cause too trivial for an undertaking so great as the surprise of a Deity: whereas the whole happiness of Menelaus depends upon this consultation of Proteus: this is a far more important cause, and consequently in this respect something more is due to Homer than the sole honour of an inventor. P.

Laertes' son: girt with circumfluous tides,
 He still calamitous constraint abides.
 Him in Calypso's cave of late I view'd, 755
 When streaming grief his faded cheek bedew'd.
 But vain his pray'r, his arts are vain to move
 Th' enamour'd Goddess, or elude her love:
 His vessel sunk, and dear companions lost,
 He lives reluctant on a foreign coast. 760
 But oh belov'd by heav'n! reserv'd to thee
 A happier lot the smiling Fates decree:
 Free from that law, beneath whose mortal sway
 Matter is chang'd, and varying forms decay;
 Elysium shall be thine; the blissful plains 765
 Of utmost earth, where Rhadamanthus reigns.

Ver. 763.] This distich is altogether foreign to his original. The following substitution is more congenial to the language and spirit of the author:

Nor (so heaven wills) shall death's resistless hand
 At Argos seize thee, in thy native land —
 Ogilby, whom our Poet seems to have consulted, is not contemptible, and has more fidelity:

And, Menelaus, know, 'tis not thy fate
 To dye at home; the Gods will thee translate
 To seats of bliss, the blest'd Elyzian plains,
 At the world's end, where Rhadamanthus reigns.

And the remainder of this description is finished in a style not inferior to that of Pope himself; to whose touches the passage is probably indebted for no small portion of it's elegance.

Ver. 765. *Elysium shall be thine; the blissful plains
 Of utmost earth, &c.*

This is the only place in which the Elysian field is mentioned in Homer. The conjectures of the ancients are very various about

Joys ever young, unmix'd with pain or fear,
 Fill the wide circle of th' eternal year :
 Stern winter smiles on that auspicious clime :
 The fields are florid with unfading prime : 770
 From the bleak pole no winds inclement blow,
 Mould the round hail, or flake the fleecy snow ;
 But from the breezy deep the blest inhale
 The fragrant murmurs of the western gale.
 This grace peculiar will the Gods afford 775
 To thee the son of Jove, and beauteous Helen's
 lord.

it : Plato in his *Phæd.* places it in *cælo stellato*, or the region of the stars ; but since Homer fixes it *εἰς περὶ πάντα γαίης*, or (as Milton expresses it) at the *earth's green end*, I will pass over the conjectures of others, especially since the *μακάριον Νῆσος*, by which others express Elysium, confine it to this world.

Strabo, says Eustathius, places it not far from Maurusia, that lies near the Straights : it is supposed by Bochart, as Dacier observes, that the fable is of Phœnician extraction, that *alixuth* in Hebrew signifies *joy* or *exultation*, which word the Greeks, adapting to their way of pronounciation, called Elysium. If this be true, I should come into an opinion that has much prevailed, that the Greeks had heard of Paradise from the Hebrews ; and that the Hebrews describing Paradise as a place of *alixuth*, or *joy*, gave occasion to all the fables of the Grecian Elysium. P.

Ver. 771.] These *two* couplets, and particularly the former, are very masterly indeed, and are conspicuous even in the midst of excellence.

Ver. 773.] An accurate and elegant couplet may be wrought with trivial correction from Ogilby :

Where winter *mild* nor snow *deforms*, nor rain ;
 But *whispering* gales breathe comfort from the main.

He ceas'd, and plunging in the vast profound,
 Beneath the God the whirling billows bound.
 Then speeding back, involv'd in various thought,
 My friends attending at the shore I fought. 780
 Arriv'd, the rage of hunger we controul,
 'Till night with silent shade invests the pole;
 Then lose the cares of life in pleasing rest.—
 Soon as the morn reveals the roseate east,
 With sails we wing the masts, our anchors weigh,
 Unmoor the fleet, and rush into the sea. 786
 Rang'd on the banks, beneath our equal oars
 White curl the waves, and the vex'd ocean roars.
 Then steering backward from the Pharian isle,
 We gain the stream of Jove-descended Nile: 790
 There quit the ships, and on the destin'd shore
 With ritual hecatombs the Gods adore:

Ver. 777.] Or thus?

He said: and headlong to the bottom goes:
 Beneath the God the waves in eddies rose.

Ver. 783.] Or thus, on account of imperfect rhymes, with more exactness:

There, sooth'd by sleep, along the shore we lay,
 When morn with rosy hand led on the day,
 Our ships we drag to sea, we spread our sails
 On the rear'd masts, and catch the rising gales.
 Rang'd on the banks we sit; our oars are ply'd;
 With every stroke curls up the foaming tide.

Ogilby, somewhat corrected, furnishes a full and elegant couplet:
 Our *hawfers* loos'd, masts rear'd, and sails unfurl'd,
 We launch our vessels to the watery world.

Their wrath aton'd, to Agamemnon's name
 A Cenotaph I raise of deathless fame.
 These rites to piety and grief discharg'd, 795
 The friendly Gods a springing gale enlarg'd:
 The fleet swift tilting o'er the surges flew,
 'Till Grecian cliffs appear'd, a blissful view!

Thy patient ear hath heard me long relate
 A story, fruitful of disastrous fate: 800
 And now, young prince, indulge my fond re-
 quest;

Be Sparta honour'd with his royal guest,
 'Till from his eastern goal, the joyous sun
 His twelfth diurnal race begins to run.
 Meantime my train the friendly gifts prepare, 805
 Three sprightly courfers, and a polish'd car:
 With these, a goblet of capacious mould,
 Figur'd with art to dignify the gold,

Ver. 795.] Too much dilatation, when a version commensurate with his author were practicable, and much to be preferred. Thus?

These honours duly paid, the gods command
 A gale, that wafts me to my native land.

Ver. 799.] A couplet wholly added by the translator to a passage immoderately amplified with gratuitous interpolations. It seems an enlargement of Dacier: "Voilà tout ce que je puis vous apprendre."

Ver. 806. *Three sprightly courfers.*] How comes it to pass that Menelaus proffers three horses to Telemachus? This was a complete set among the ancients, they used one pole-horse and two leaders. *Eustathius.* P.

(Form'd for libation to the Gods) shall prove
A pledge and monument of sacred love. 810

My quick return, young Ithacus rejoin'd,
Damps the warm wishes of my raptur'd mind:
Did not my fate my needful haste constrain,
Charm'd by your speech, so graceful and humane,
Lost in delight the circling year would roll, 815
While deep attention fix'd my list'ning soul.
But now to Pyle permit my destin'd way,
My lov'd associates chide my long delay:
In dear remembrance of your royal grace,
I take the present of the promis'd vase; 820
The coursers for the champaign sports, retain;
That gift our barren rocks will render vain:

Ver. 809.] Or thus, more accurately:

Great prince, replies Telemachus again,
Me, all too willing! strive not to detain.
I, loitering here, my friends expectant wrong,
Charm'd by the graceful accents of your tongue.

Ver. 822. *That gift our barren rocks will render vain.*] This passage where Telemachus refuses the horses has been much observed, and turned to a moral sense, viz. as a lesson to men to desire nothing but what is suitable to their conditions. Horace has introduced it into his epistles,

“ Haud malè Telemachus, proles patientis Ulyssæi;
“ Non est aptus equis Ithacæ locus, ut neque planis
“ Porrectus spaciis, nec multæ prodigus herbæ:
“ Atride, magis apta tibi tua dona relinquam.”

This is the reason why Ulysses (as Eustathius observes upon the tenth of the Iliad) leaves the horses of Rhesus to the disposal of Diomedes; so that the same spirit of wisdom reigned in Telema-

Horrid with cliffs, our meagre land allows
 Thin herbage for the mountain goat to browse,
 But neither mead nor plain supplies, to feed 825
 The sprightly courser, or indulge his speed :
 To sea-surrounded realms the Gods assign
 Small tract of fertile lawn, the least to mine.

thus, that was so remarkable in Ulysses. This is the reason why Menelaus smiled; it was not at the frankness or simplicity of Telemachus, but it was a smile of joy, to see the young prince inherit his father's wisdom.

It is the remark of Eustathius, that Telemachus is far from exalting the nature of his country; he confesses it to be barren, and more barren than the neighbouring islands; yet that natural and laudable affection which all worthy persons have for their country, makes him prefer it to places of a more happy situation. This appears to me a replication to what Menelaus had before offered concerning the transplantation of Ulysses to Sparta; this is contained in *ἰνπρόβότοις*; and then the meaning is, it is true Ithaca is a barren region, yet more desirable than this country of Lacedæmon, this *ἰνπρόβότος γαῖα*. It is the more probable from the offer of horses which Menelaus had then made, and is also another reason for the smile of Menelaus.

Eustathius remarks that Menelaus, though he has expressed the greatest friendship for Ulysses, yet makes no offer to restore the fortunes of his friend by any military assistance; though he had a most fair opportunity given him to repay the past kindness of Ulysses to his wife Penelope and his son Telemachus; and how comes Telemachus not to ask it either of Nestor or Menelaus? He answers, that this depended upon the uncertainty they were yet under, concerning the life of Ulysses. But the true reason in my opinion is, that the nature of epick poetry requires a contrary conduct: the hero of the poem is to be the chief agent, and the re-establishment of his fortunes must be owing to his own wisdom and valour. I have enlarged upon this already, so that there is no occasion in this place to insist upon it. P.

His hand the king with tender passion press'd,
 And smiling thus, the royal youth address'd : 830
 O early worth ! a soul so wise, and young,
 Proclaims you from the sage Ulysses sprung.
 Selected from my stores, of matchless price
 An urn shall recompence your prudent choice :
 Not mean the massy mould of silver, grac'd 835
 By Vulcan's art, the verge with gold enchas'd ;
 A pledge the scepter'd pow'r of Sidon gave,
 When to his realm I plough'd the orient wave.

Thus they alternate ; while with artful care
 The menial train the regal feast prepare : 840
 The firstlings of the flock are doom'd to dye ;
 Rich fragrant wines the chearing bowl supply ;
 A female band the gift of Ceres bring ;
 And the gilt roofs with genial triumph ring.

Meanwhile, in Ithaca, the Suitor-pow'rs 845
 In active games divide their jovial hours :
 In areas vary'd with mosaick art,
 Some whirl the disk, and some the jav'lin dart.
 Aside, sequester'd from the vast resort,
 Antinous sat spectator of the sport ; 850

Ver. 833.] Shocking rhymes ! but the poetry of this part will not endure, as it deserves not, the niceties of criticism.

Ver. 844.] This line is from the invention of the translator.

Ver. 846.] He might easily have exhibited the full sense of his author, in some such manner as the following :

With equal riot pass their jovial hours.

With great Eurymachus, of worth confest,
 And high descent, superiour to the rest;
 Whom young Noëmon lowly thus addrest.

My ship equipp'd within the neighb'ring port,
 The prince, departing for the Pylian court, 855
 Requested for his speed; but courteous, say
 When steers he home, or why this long delay?
 For Elis I should sail with utmost speed,
 T' import twelve mares which there luxurious
 feed,

And twelve young mules, a strong laborious race,
 New to the plough, unpractis'd in the trace. 861

Unknowing of the course to Pyle design'd,
 A sudden horror seiz'd on either mind:
 The prince in rural bow'r they fondly thought,
 Numb'ring his flocks and herds, not far remote.
 Relate, Antinous cries, devoid of guile, 866
 When spread the prince his sail for distant Pyle?

Ver. 864.] This does not deserve the name of poetry: so that, although the example of Pope's Iliad, already delivered to the world, and his final correction of all the Odyssey, would greatly contribute to produce a general similarity between his parts of the version and those of his coadjutors; the following assertion by Dr. Johnson, in his Life of Fenton, would be speedily rejected as unsubstantial by any reader of discernment and taste, who should undertake a careful consideration of a few passages in their respective parts.

“How the two associates performed their parts is well known
 “to the readers of poetry, who have never been able to distin-
 “guish their books from those of Pope.”

Did chosen chiefs across the gulfy main
Attend his voyage, or domestick train?
Spontaneous did you speed his secret course, 870
Or was the vessel seiz'd by fraud or force?

With willing duty, not reluctant mind,
(Noëmon cry'd) the vessel was resign'd.
Who in the balance, with the great affairs 874
Of courts presume to weigh their private cares?
With him, the peerage next in pow'r to you;
And Mentor, captain of the lordly crew,
Or some celestial in his rev'rend form,
Safe from the secret rock and adverse storm,
Pilots the course: for when the glimm'ring ray
Of yester dawn disclos'd the tender day, 881
Mentor himself I saw, and much admir'd.—
Then ceas'd the youth, and from the court re-
tir'd.

Confounded and appall'd, th' unfinish'd game
The Suitors quit, and all to council came: 885
Antinous first th' assembled peers address'd,
Rage sparkling in his eyes, and burning in his
breast.

O shame to manhood! shall one daring boy
The scheme of all our happiness destroy?
Fly unperceiv'd, seducing half the flow'r 890
Of nobles, and invite a foreign pow'r?

Ver. 891.] There is nothing in the original, that corresponds
to the latter clause of this verse: and indeed, in these unim-

The pond'rous engine rais'd to crush us all,
 Recoiling, on his head is sure to fall.
 Instant prepare me, on the neighb'ring strand,
 With twenty chosen mates a vessel mann'd ; 895
 For ambush'd close beneath the Samian shore
 His ship returning shall my spies explore :
 He soon his rashness shall with life atone,
 Seek for his father's fate, but find his own.

With vast applause the sentence all approve ;
 Then rise, and to the feastful hall remove : 901

portant parts of narrative, a degree of amplification and laxity should be indulged to a translator, or the most poetical versatility would be unable to accommodate itself on occasions, destitute of all embellishment from the nature of the subject, with any tolerable share of dignity.

Ver. 896. *For ambush'd close, &c.*] We have here another use which the Poet makes of the voyage of Telemachus. Eustathius remarks that these incidents not only diversify but enliven the poem. But it may be asked why the Poet makes not use of so fair an opportunity to insert a gallant action of Telemachus, and draw him not as eluding, but defeating his adversaries? The answer is easy; that the Suitors sailed compleatly armed, and Telemachus unprovided of any weapons: and therefore Homer consults credibility, and forbears to paint his young hero in the colours of a knight in romance, who upon all disadvantages engages and defeats his opposers. But then to what purpose is this ambush of the Suitors, and what part of the design of the Poem is carried on by it? The very chief aim of it; to shew the sufferings of Ulysses: he is unfortunate in all relations of life, as a king, as an husband, and here very eminently as a father; these sufferings are laid down in the proposition of the Odyssey as essential to the poem, and consequently this ambush laid by the Suitors against the life of Telemachus is an essential ornament. P.

Swift to the queen the herald Medon ran,
 Who heard the consult of the dire divan
 Before her dome the royal matron stands,
 And thus the message of his haste demands. 905

What will the Suitors? must my fervant train
 Th' allotted labours of the day refrain,
 For them to form some exquisite repast?
 Heav'n grant this festival may prove their last!

Ver. 903.] Thus Milton, *Par. Lost.* x. 457.

Forth rush'd in haste the great consulting peers,
 Rais'd from their *dark divan*.

Ver. 906. *The speech of Penelope.*] Longinus in particular commends this speech as a true picture of a person that feels various emotions of soul, and is borne by every gust of passion from sentiment to sentiment, with sudden and unexpected transitions. There is some obscurity in the Greek; this arises from the warmth with which she speaks, she has not leisure to explain herself fully, a circumstance natural to a person in anger.

Penelope gives a very beautiful picture of Ulysses: "The
 " best of princes are allowed to have their favourites, and give
 " a greater share of affection than ordinary to particular persons.
 " But Ulysses was a father to all his people alike, and loved
 " them all as his children; a father, though he bears a more
 " tender affection to one child than to another, yet shews them
 " all an equal treatment; thus also a good king is not swayed by
 " inclination, but justice, towards all his subjects." *Dacier*.

One circumstance is very remarkable, and gives us a full view of a person in anger; at the very sight of Medon, Penelope flies out into passion; she gives him not time to speak one syllable, but speaks herself as if all the Suitors were present, and reproaches them in the person of Medon, though Medon is just to her and Ulysses; but anger is an undistinguishing passion. What she says of ingratitude, recalls to my memory what is to be found in Laertius: Aristotle being asked what thing upon earth soonest grew old? replied *an obligation*. Τὸ τάχιστα γηράσκει; respondit, χάρης. P.

Or if they still must live, from me remove 910
 The double plague of luxury and love!
 Forbear, ye sons of insolence! forbear,
 In riot to consume a wretched heir.
 In the young soul illustrious thought to raise,
 Were ye not tutor'd with Ulysses' praise? 915
 Have not your fathers oft' my lord defin'd,
 Gentle of speech, beneficent of mind?
 Some kings with arbitrary rage devour,
 Or in their tyrant-minions vest the pow'r:
 Ulysses let no partial favours fall, 920
 The people's parent, he protected all:
 But absent now, perfidious and ingrate!
 His stores ye ravage, and usurp his state.

Ver. 910.] This version is not true to the sense of the original, and may seem modelled from Ogilby:

Ah! *would they quit my house*, and that this might
 Their farewell banquet be, and last good night.

Chapman is without elegance, but exactly faithful:

I would to heaven, that (leaving wooing me,
 Nor ever troubling other companie)
 Here might the last feast be, and most extreme,
 That ever any shall addresse for them.

Ver. 917.] This speech is very well executed. The following literal translation extends from this verse to the conclusion:

To none injurious, or in deed or word,
 Among his people; as capricious kings
 View, partial, this with hatred, that with love.
 Harsh and unkind was he to none: but ye
 In actions misbecoming shew your hearts,
 Lost to the memory of his favours past.

Ver. 922.] *Paradise Lost*. iii. 97.

He thus; O were the woes you speak the worst!
 They form a deed more odious and accurst; 925
 More dreadful than your boding foul divines:
 But pitying Jove avert the dire designs!
 The darling object of your royal care
 Is mark'd to perish in a deathful snare;
 Before he anchors in his native port, 930
 From Pyle re-failing and the Spartan court;
 Horrid to speak! in ambush is decreed
 The hope and heir of Ithaca to bleed!

Sudden she sunk beneath the weighty woes,
 The vital streams a chilling horror froze: 935
 The big round tear stands trembling in her eye,
 And on her tongue imperfect accents dye.
 At length, in tender language, interwove
 With sighs, she thus express'd her anxious love.
 Why rashly wou'd my son his fate explore, 940
 Ride the wild waves, and quit the safer shore?

— — — — Ingrate, he had of me
 All he could have.

Ver. 935.] This verse is an addition from the translator: as the next has profited by a well-known passage in Shakspeare.

Ver. 938.] Thus Milton, Par. Lost. i. 621.

Tears, such as angels weep, burst forth: at last
Words interwove with sighs found out their way.

Ver. 941. *Ride the wild waves* —] Were this passage to be rendered literally, it would run thus, *climb the swift ships, which are horses to men on the seas*. Eustathius observes the allusion is very just, and that the only doubt is, whether it be brought in opportunely by Penelope? It may be doubted, if the mind could find leisure to introduce such allusions. Dacier answers that Pene-

Did he with all the greatly wretched, crave
A blank oblivion, and untimely grave!

'Tis not, reply'd the sage, to Medon giv'n
To know, if some inhabitant of heav'n, 945
In his young breast the daring thought inspir'd;
Or if alone with filial duty fir'd,
The winds and waves he tempts in early bloom,
Studious to learn his absent father's doom.

The sage retir'd: unable to controul 950
The mighty griefs that swell her lab'ring soul,
Rolling convulsive on the floor, is seen
The piteous object of a prostrate queen.
Words to her dumb complaint a pause supplies,
And breath, to waste in unavailing cries. 955
Around their sov'reign wept the menial fair,
To whom she thus address'd her deep despair.

Behold a wretch whom all the Gods consign
To woe! Did ever sorrows equal mine?
Long to my joys my dearest lord is lost, 960
His country's buckler, and the Grecian boast:

lope speaks thus through indignation: the grief that she conceives at the hardness of men, in finding out a way to pass the seas as well as land, furnished her with these figures very naturally; for figures are agreeable to passion. P.

Ver. 948.] This *early bloom* is a wretched botch indeed, for the convenience of the rhyme. Thus?

To know his father's fate the waves he tries,
If yet he live, or death have clos'd his eyes.

Ver. 960.] Rhymes, inaccurate as those of Ogilby:
First I a wise and valiant husband lost,
His fame divulg'd through all the Grecian coast.

Now from my fond embrace, by tempests torn,
 Our other column of the state is borne :
 Nor took a kind adieu, nor sought consent !—
 Unkind confed'rates in his dire intent ! 965
 Ill suits it with your shews of duteous zeal,
 From me the purpos'd voyage to conceal :
 Tho' at the solemn midnight hour he rose,
 Why did you fear to trouble my repose ?
 He either had obey'd my fond desire, 970
 Or seen his mother pierc'd with grief expire.
 Bid Dolius quick attend, the faithful slave
 Whom to my nuptial train Icarius gave,
 T' attend the fruit-groves : with incessant speed
 He shall this violence of death decreed, 975
 To good Laertes tell. Experienc'd age
 May timely intercept the ruffian-rage,
 Convene the tribes, the murd'rous plot reveal,
 And to their pow'r to save his race appeal.
 Then Euryclea thus. My dearest dread ! 980
 Tho' to the sword I bow this hoary head,

And how inadequately this exordium of the speech is rendered by our artist, will appear from a verbal translation most effectually :

My dear companions ! listen : Heaven to me
 Has woes beyond my fellows' portion given,
 My spouse illustrious first, of lion-heart,
 I lost, for every virtuous grace renown'd
 Amongst his Greeks, and glorious far and wide.

Ver. 980.] So Spencer in his introduction to the Faerie Queen :
 The which to heare vouchsafe, O *dearest dread*, a while.

Or if a dungeon be the pain decreed,
 I own me conscious of th' unpleasing deed:
 Auxiliar to his flight, my aid implor'd,
 With wine and viands I the vessel stor'd: 985
 A solemn oath, impos'd, the secret seal'd,
 'Till the twelfth dawn the light of heav'n re-
 veal'd.

Dreading th' effect of a fond mother's fear,
 He dar'd not violate your royal ear.
 But bathe, and in imperial robes array'd, 990
 Pay due devotions to the * martial Maid,
 And rest affianc'd in her guardian aid.
 Send not to good Laertes, nor engage
 In toils of state the miseries of age:
 'Tis impious to surmise, the pow'rs divine 995
 To ruin doom the Jove-descended line:

Ver. 987.] Ogilby is more faithful:

Not in twelve daies to make his absence known,
 Unless you ask'd, or heard the prince was gon.

Ver. 989.] So Chapman:

Not to report it to *your royall eare.*

Ver. 994.] Or, exactly to his author:

In new affliction, self-afflicted age.

Ver. 997.] Chapman seems to have supplied his epithet:

The seed of *righteous* Arcefiades.

Thus, without any needless interpolation:

Long shall *descendants* of Arcefius reign.

* Minerva.

Long shall the race of just Arceſius reign,
And iſles remote enlarge his old domain.

The queen her ſpeech with calm attention
hears,

Her eyes reſtrain the ſilver-ſtreaming tears: 1000

She bathes, and rob'd, the ſacred dome aſcends;

Her pious ſpeed a female train attends:

Ver. 998. *And iſles remote enlarge his old domain.*] Dacier offers a criticiſm upon theſe laſt words of Euryclea. It cannot be imagined theſe fertile fields can be ſpoken of Ithaca; Plutarch's deſcription of it is intirely contradictory to this: "Ithaca, ſays he, is rough and mountainous, fit only to breed goats; upon cultivation it ſcarce yields any fruits, and theſe ſo worthleſs, as ſcarce to recompenſe the labour of gathering." Homer therefore by this expreſſion intended the other dominions of Ulyſſes, ſuch as Cephalenia, &c.

But I queſtion not, that the whole dominions of Ulyſſes are included, Ithaca as well as Cephalenia; for though Ithaca was mountainous, yet the vallies were fruitful, according to the deſcription of it in the thirteenth of the Odysſey.

The rugged ſoil allows no level ſpace

For flying chariots, or the rapid race;

Yet not ungrateful to the peaſant's pain,

Suffices fulneſs to the ſwelling grain:

The loaded trees their various fruits produce,

And cluſt'ring grapes afford a gen'rous juice, &c.

As for her remark upon ἀπόπροθι, it is of no validity; the word ſtands in oppoſition to Δώματα, and implies no more than *here*, or at a diſtance in general. P.

It were eaſy to expreſs his original with unexceptionable fidelity:

Sway this high dome, this rich and wide domain.

Ver. 999.] Or thus, with more exactneſs:

The queen her *dictates* with attention hears:

They calm her ſorrows, and ſuppreſs her tears.

The salted cakes in canisters are laid,
And thus the queen invokes Minerva's aid.

Daughter divine of Jove, whose arm can
wield 1005

'Th' avenging bolt, and shake the dreadful shield!
If e'er Ulysses to thy fane preferr'd
The best and choicest of his flock and herd;
Hear, goddess, hear, by those oblations won;
And for the pious fire preserve the son: 1010
His wish'd return with happy pow'r befriend,
And on the Suitors let thy wrath descend.

She ceas'd; shrill extasies of joy declare
The fav'ring Goddess present to the pray'r:
The Suitors heard, and deem'd the mirthful voice
A signal of her hymenæal choice: 1016

Ver. 1005.] Our translator borrows, with trivial variation, Pope's translation of this verse at Iliad x. verse 326. to which I remand the reader.

Ver. 1013.] These *two* fanciful couplets are wrought from as many verses of Homer, who is thus faithfully exhibited by Chapman:

This said, she shriekt; and Pallas heard her praise.
The wooers broke with tumult all the aire
About the shady house.

He and Ogilby make no connection between the cry of Penelope and the conduct of the Suitors, nor does it seem authorized by the original; but our Poet followed Hobbes:

Her prayer granted was. Then shouted they.
The Suitors heard it in the hall:

or Dacier: "Cependant les poursuivans, qui avoient entendre
" le bruit que la reine et ses femmes avoient fait."—

Ver. 1015. *The Suitors heard, and deem'd the mirthful voice
A signal of her hymenæal choice.*]

Whilst one most jovial thus accosts the board ;
 “ Too late the queen selects a second lord :
 “ In evil hour the nuptial rite intends, 1019
 “ When o'er her son disastrous death impends.”
 Thus he unskill'd of what the fates provide !
 But with severe rebuke Antinous cry'd.
 These empty vaunts will make the voyage
 vain ;

Alarm not with discourse the menial train :

It may be asked whence this conjecture of the Suitors arises? Penelope is described as weeping grievously, and fainting away, and yet immediately the Suitors conclude she is preparing for the nuptials. Eustathius answers, that undoubtedly the Suitors understood the queen had purified herself with water, and supplicated the Goddess Minerva, though the Poet omits the relation of such little particularities. But whence is it that the Poet gives a greater share of wisdom to Euryclea than to Penelope? Penelope commands a servant to fly with the news of the absence of Telemachus to Laertes, which could not at all advantage Telemachus, and only grieve Laertes : Euryclea immediately diverts her from that vain intention, advises her to have recourse to heaven, and not add misery to the already miserable Laertes : this is wisdom in Euryclea. But it must be confessed that the other is nature in Penelope : Euryclea is calm, Penelope in a passion : and Homer would have been a very bad painter of human nature, if he had drawn Penelope, thus heated with passion, in the mild temper of Euryclea ; grief and resentment give Penelope no time to deliberate, whereas Euryclea is less concerned, and consequently capable of thinking with more tranquillity. P.

Ver. 1022. *With rebuke severe Antinous cry'd.*] Antinous speaks thus in return to what had been before said by one of the Suitors concerning Telemachus, viz. “ the queen little imagines that her son's death approaches ;” he fears lest Penelope should know their intentions, and hinder their measures, by raising the subjects of Ithaca that still retained their fidelity. *Dacier.* P.

The great event with silent hope attend ; 1025
Our deeds alone our counsel must commend.

His speech thus ended short, he frowning rose,
And twenty chiefs renown'd for valour chose :
Down to the strand he speeds with haughty
strides,

Where anchor'd in the bay the vessel rides, 1030
Replete with mail and milita y store,
In all her tackle trim to quit the shore.
The desp'rate crew ascend, unfurl the sails ;
(The sea-ward prow invites the tardy gales)
Then take repast, 'till Hesperus display'd 1035
His golden circlet in the western shade.

Ver. 1027.] Thus literally :

He said, and twenty choice associates took :

but the translator had Milton in his memory, at Par. Lost, ii. 106.

He, *ended frowning*, and his look denounc'd

Desp'rate revenge :

See below verse 1033.

Ver. 1029.] Another fancy interpolated from Milton, Par. Lost, vi. 109,

Satan *with* vast and *haughty strides* advanc'd

Came tow'ring, arm'd in adamant and gold.

Ver. 1035.] Exactly thus :

Then take repast, and wait the star of Even :

but the translator was thinking of a most beautiful passage in Milton's morning hymn, Par. Lost, v. 169. where our great epic Bard, the hierophant of those kindred Goddesses, LIBERTY and the MUSES ! uses the same expression in speaking of the same *star* :

Sure pledge of day, that crown'st the smiling morn

With thy bright *circlet*.

Meantime the queen without refection due,
 Heart-wounded, to the bed of state withdrew :
 In her sad breast the prince's fortunes roll,
 And hope and doubt alternate seize her soul. 1040
 So when the wood-man's toil her cave surrounds,
 And with the hunter's cry the grove resounds ;
 With grief and rage the mother-lion stung,
 Fearless herself, yet trembles for her young.

While pensive in the silent slumb'rous shade, 1045
 Sleep's gentle pow'rs her drooping eyes invade ;

Ver. 1041. *So when the wood-man's toil, &c.]* The Poet, to shew the majesty and high spirit of Penelope, compares her to a lioness: he manages the allusion very artfully: he describes the lioness not as exerting any dreadful acts of violence, (for such a comparison is only proper to be applied to a hero) but inclosed by her enemies; which at once shews both her danger and nobleness of spirit under it: it is in the Greek *δόλιον κύκλον*, which may signify either a circle of toils or nets, or a circle of enemies: the former is perhaps preferable, as corresponding best with the condition of Penelope, who was surrounded with the secret ambushes and snares of the Suitors. *Eustathius.* P.

A strange translation indeed of this *simile*, which with the sequel may be faithfully represented in the following manner:

Thus, as a lion all expedients tries,
 Alarm'd, hemm'd in by tribes of circling swains :
 With various thoughts distracted, grateful sleep
 Seiz'd her reclining, and relaxt her limbs.

Our translator seems to have enlarged from Dacier: “ *Une lionne,*
 “ *qui se voit environné d' une multitude de chasseurs, qui l' ont*
 “ *surprise après lui avoir ôté ses lionceaux.*” —

Ver. 1045.] A better couplet may be made from the rhymes of Ogilby:

At length sweet sleep her limbs recumbent bound,
 And all her sorrows in oblivion drown'd.

Minerva, life-like on imbody'd air
 Impress'd the form of Iphthima the fair :
 (Icarius' daughter she, whose blooming charms
 Allur'd Eumelus to her virgin-arms ; 1050
 A scepter'd lord, who o'er the fruitful plain
 Of Thessaly, wide stretch'd his ample reign :)
 As Pallas will'd, along the fable skies
 To calm the queen the phantom-sister flies.

Ver. 1047. *Minerva, life-like on imbody'd air*
Imprest the form, &c.]

We have here an imaginary being introduced by the Poet: the whole is managed with great judgment; it is short, because it has not a direct and immediate relation to the progress of the poem, and because such imaginary intercourses have ever been looked upon as sudden in appearance, and as sudden in vanishing away. The use the Poet makes of it, is to relieve Penelope from the extremity of despair, that she may act her part in the future scenes with courage and constancy. We see it is Minerva who sends this phantom to Penelope to comfort her: now this is an allegory to express that as soon as the violence of sorrow was over, the mind of Penelope returned to some degree of tranquillity: Minerva is no more than the result of her own reflection and wisdom, which banished from her breast those melancholy apprehensions. The manner likewise of its introduction is not less judicious; the mind is apt to dwell upon those objects in sleep which make a deep impression when awake: this is the foundation of the Poet's fiction; it is no more than a dream which he here describes, but he clothes it with a body, gives it a momentary existence, and by this method exalts a low circumstance into dignity and poetry. P.

Ver. 1048.] This error in the quantity of the word is peculiar to our translator, who had good examples in Chapman and Ogilby. It were most easy to be faultless in this respect:

Imprest the semblance of Iphthima fair.

Chapman, I think, is elegantly expressive of his author's diction:
 An idoll, that Iphthima did present
 In structure of her every lineament.

Swift on the regal dome descending right, 1055
 The bolted valves are pervious to her flight.
 Close to her head the pleasing vision stands,
 And thus performs Minerva's high commands.

O why, Penelope, this causeless fear,
 To render Sleep's soft blessing unsincere? 1060
 Alike devote to sorrow's dire extreme
 The day-reflection, and the midnight-dream!
 Thy son, the Gods propitious will restore,
 And bid thee cease his absence to deplore.

To whom the queen, (whilst yet her pensive
 mind 1065

Was in the silent gates of sleep confin'd)
 O sister, to my soul for ever dear,
 Why this first visit to reprove my fear?
 How in a realm so distant should you know
 From what deep source my ceaseless sorrows
 flow? 1070

To all my hope my royal lord is lost,
 His country's buckler, and the Grecian boast:

Ver. 1061.] A very elegant couplet, but without sanction from his author.

Ver. 1063.] Thus, more faithfully:

The gods thy *unoffending* son restore:
 or closely,

Th' *immortals blest'd* thy *guiltless* son restore.

Ver. 1071.] The same passage occurred above at verse 960. Chapman has executed the paragraph with entire precision:

And with consummate woe to weigh me down,
The heir of all his honours, and his crown,

— — — — — having lost before
A husband, that of all the virtues bore
The palme amongst the Greeks; and whose renowne
So ample was, that Fame the sound hath blowne
Through Greece and Argos.

Ver. 1073. *And with consummate woe, &c.*] In the original, Penelope says plainly, she is more concerned for her son than her husband. I shall translate Dacier's observations upon this passage. We ought not to reproach Penelope for this seemingly shocking declaration, in preferring a son to a husband: her sentiment is natural and just; she had all the reason in the world to believe that Ulysses was dead, so that all her hopes, all her affection was entirely placed upon Telemachus: his loss therefore must unavoidably touch her with the highest degree of sensibility; if he is lost, she can have recourse to no second comfort. But why may we not allow the reason which Penelope herself gives for this superiority of sorrow for Telemachus? "Telemachus, says she, is
"unexperienced in the world, and unable to contend with difficulties: whereas Ulysses knew how to extricate himself upon
"all emergencies." This is a sufficient reason why she should fear more for Telemachus than Ulysses: her affection might be greater for Ulysses than Telemachus, yet her fears might be stronger for the son than the husband, Ulysses being capable to surmount dangers by experience, Telemachus being new to all difficulties. P.

The deviations and suppressions of the translator will be seen from a literal version:

Now my dear child across the seas is gone,
Unpractis'd youth! in counsels or in toils:
For him I more lament, than for his fire.
A trembling fear has seiz'd me, lest some ill
In nations strange, or on the waves, befall:
For numerous foes to shed his blood contrive,
E'er his ship reach his native shores again.

My darling son is fled ! an easy prey 1075
To the fierce storms, or men more fierce than
they :

Who in a league of blood associates sworn,
Will intercept th' unwary youth's return.

Courage resume, the shadowy form reply'd,
In the protecting care of heav'n confide : 1080
On him attends the blue-ey'd martial Maid ;
What earthly can implore a surer aid ?
Me now the guardian Goddess deigns to send,
To bid thee patient his return attend.

The queen replies : If in the blest abodes 1085
A Goddess, thou hast commerce with the Gods ;
Say, breathes my lord the blissful realm of light,
Or lies he wrapt in ever-during night ?

Ver. 1075.] Pope in his *Windfor-Forest*, verse 45.

To savage beasts and savage laws a prey,
And kings more furious and severe than they.

Ver. 1080.] Or thus, less heavily :
In heaven's protecting *providence* confide.

Ver. 1082.] Milton also employs the same word as a *substan-*
tive, *Par. Lost*, viii. 453.

My *earthly* by his heav'nly overpower'd :
and again, ix. 1081.

— — — — — those heav'nly shapes
Will dazzle now this *earthly* with their blaze
Insufferably bright.

Ver. 1087.] Thus, more accurately :
Say, *views* my wretched lord *this orb* of light—.

Ver. 1088.] *Paradise Lost*, iii. 45.

But cloud instead, and *ever-during dark*
Surrounds me.

Enquire not of his doom, the phantom cries,
 I speak not all the counsel of the skies : 1090
 Nor must indulge with vain discourse, or long,
 The windy satisfaction of the tongue.

Swift thro' the valves the visionary fair
 Repass'd, and viewless mix'd with common air.
 The queen awakes, deliver'd of her woes ; 1095
 With florid joy her heart dilating glows :
 The vision, manifest of future fate,
 Makes her with hope her son's arrival wait.

Meantime the Suitors plough the wat'ry plain,
 Telemachus in thought already slain ! 1100
 When sight of less'ning Ithaca was lost,
 Their sail directed for the Samian coast,

Ver. 1089. *Enquire not of his doom, &c.*] It may be asked what is the reason of this conduct, and why should the phantom refuse to relate any thing concerning the condition of Ulysses? Eustathius answers, that if the phantom had related the full truth of the story, the poem had been at an end ; the very constitution of it requires that Ulysses should arrive unknown to all, but chiefly to his wife, as will appear in the prosecution of the story ; the question is very natural for an affectionate wife to make concerning an absent husband ; but this being an improper place for the discovery, the Poet defers the solution of it, 'till the unravelling of the whole in the conclusion of the poem. P.

Ver. 1094.] *Paradise Lost*, iii. 518.

— — — — drawn up to heav'n sometimes
Viewless.

Ver. 1099.] Thus Ogilby :

— — — — — with sails unfurl'd,
 The plotting suitors *plow the waterie world.*

Ver. 1101.] The following is a literal version of this concluding paragraph :

A small but verdant isle appear'd in view,
 And Afteris th' advancing pilot knew :
 An ample port the rocks projected form, 1105
 To break the rolling waves, and ruffling storm :
 That safe recess they gain with happy speed,
 And in close ambush wait the murd'rous deed.

In the mid sea there lies a rocky isle,
 'Twixt Ithaca and Samos' rugged shore,
 But small, nam'd Afteris ; with ports each way
 Accessible : there ambush'd lay the Greeks. EDITOR.

The action of this book takes up the space of two nights and one day, so that from the opening of the poem to the introduction of Ulysses are six days completed.

But how long a time Telemachus afterwards staid with Menelaus is a question, which has employed some modern French critics ; one of which maintains, that he staid no longer than these two nights at Lacedæmon : but it is evident from the sequel of the Odyssey, that Telemachus arrived again at Ithaca two days after Ulysses ; but Ulysses was twenty-nine days in passing from Ogygia to Ithaca, and consequently during that whole time Telemachus must have been absent from Ithaca. The ground of that Critick's mistake was from the silence of Homer as to the exact time of his stay, which was of no importance, being distinguished by no action, and only in an episodical part. The same thing led me into the like error in the note on ver. 421 of the second book, where it was said that Telemachus returned to Ithaca in less than twelve days. P.

THE END OF THE FIRST VOLUME.



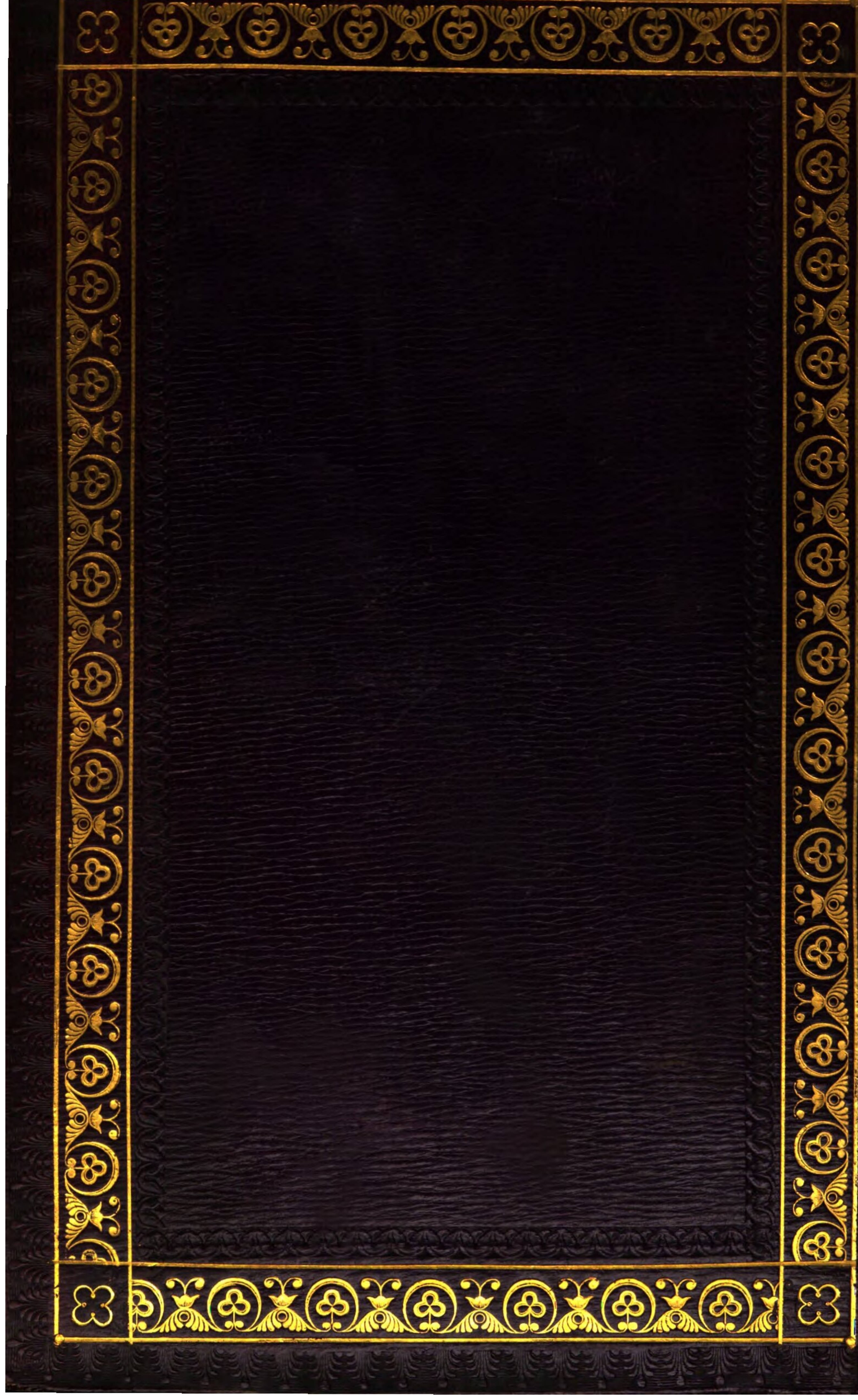
A small but verdant isle appeared in view,
 And Alecto's th' advancing pilot knew:
 An ample port the rocks projected form,
 To break the rolling waves, and resting form:
 That late reefs they gain with happy speed,
 And in close ambush wait the madd'ning deed.

In the mid sea there lies a rocky isle,
 Twixt Ithaca and Samos, rugged and wild,
 Not small, nam'd Alecto: with ports each way
 Accessible: there should lay the Greeks.

The action of this book takes up the space of two nights and
 one day, so that from the opening of the poem to the introduction
 of Ulysses are six days completed. But how long a time Telemachus
 spends at Ithaca is a question, which has employed some modern
 critics; one of which maintains, that he had no longer than two
 nights at Ithaca; but it is evident from the fact of
 the Odyssean, that Telemachus arrived again at Ithaca two days
 after Ulysses; but Ulysses was twenty-nine days in passing from
 Ogygia to Ithaca, and consequently during that whole time
 Telemachus must have been absent from Ithaca. The ground of
 that Critick's mistake was from the silence of Homer as to the
 exact time of his stay, which was of no importance, being distin-
 guished by no action, and only in an epistolical part. The false
 thing led me into the like error in the note on ver. 231 of the
 second book, where it was said that Telemachus returned to Ithaca
 in less than twelve days.

THE END OF THE FIRST VOLUME.





Homerus, ca. v8. Jh. / Pope, Alexander, 1688-1744 / Wakefield, Gilbert, 1756-1801

The Odyssey Of Homer

Bd.: 1

London (1796)

A.gr.a. 1084-7

urn:nbn:de:bvb:12-bsb10233200-9